MAXIMUM ROCKNROLL

NO.43 DECEMBER '86 $1.00

WHO IS THIS MAN AND WHY

INSIDE: HAM DEAL & THE DOG NEEDLES PRO-CHRISTIAN PLAGUE TULUM
ALL-NIGHT GARAGE SALE STATE OF CONFUSION BILLY & THE WILLIES
THE DEHUMANIZERS STETZ VARUKERS CRASH BOX THE CREEPS
THE INFIDELS
NASAL SEX
THE EXPOSED

DOES HE SECRETLY LOVE BGK ?

The Pentagon's toxic waste dumps

The U.S. military, like private industry, has been wildly experimenting with chemical technology ever since World War II. And while we are now becoming aware of the thousands of poisonous industrial waste sites in our back yard, we haven't been told about hundreds, perhaps thousands, of potentially more dangerous military toxic waste sites. Each year the military continues to generate over 500,000 tons of hazardous waste, more than the five largest chemical companies combined. And the Pentagon is *not* subject to Environmental Protection Agency (EPA) regulations that govern industrial waste procedures. Chemical solvents left behind by the military destroyed the well-water supply of Hipps Road residents in Jacksonville, Florida, and poisoned John Shanahan's ranch in Eureka, Nevada.

The 392 military installations the EPA says need cleanup pose numerous dangers.

- Five hundred thousand leaking nerve gas rockets are stored in temporary sites in Aberdeen, Maryland; Richmond, Kentucky; Pine Bluff, Arkansas; Umatilla, Oregon; and Tooele, Utah. The leaking rockets cannot be left there indefinitely and there is no known way to safely destroy them.
- Areas used to make and store Agent Orange have exposed a Boy Scout Jamboree to dioxin poisoning and contaminated Newark's Ironbound neighborhood and Jacksonville, Arkansas, where residential gardens have dioxin levels five times higher than those that caused Times Beach, Missouri, residents to be evacuated.
- Exotic chemicals from World War II explosives have contaminated wells in Grand Island, Nebraska.

The public should be aware that the nation's toxic waste disaster is not limited to commercial industrial sites and the military should be forced to observe EPA waste site regulations on more than a voluntary basis.

Source: Recon, Winter 1986, "Pentagon Dumps Toxics On All of Us," by Will Collette. ↑
Sources: Mother Jones, January 1985, "Terata," by Christopher Norwood, and "Manhattan Project for the Unborn," by Mark Dowie. →

The birth defect crisis

Conservative statistics reveal that 12 out of every 100 babies born in the United States this year will have a serious, often incurable mental or physical health disorder. While statisticians disagree as to whether we are experiencing an epidemic of birth defects, they all acknowledge that the number of disabled newborns has doubled since the late 1950s and that some of the worst abnormalities are increasing at alarming rates. Of the 16 major ("sentinel") defects under surveillance at the Centers for Disease Control (CDC), seven have increased at rates ranging from 20 to 300 percent.

Certain geographical areas have astonishingly high incidences of birth defects:

- Love Canal, where studies show that 56 percent of the children born near the notorious toxic dump were mentally or physically disabled;
- Shiprock, New Mexico, near a uranium mining site, where there are so many disabled children—some missing parts of their brains and bodies, others with rare syndromes that will confine them to wheelchairs for life—that the community now hosts its own Special Olympics, fielding team after team of "special" children;
- Woburn, Massachusetts, where the childhood cancer rate is two-and-a-half times the national average, which led to an epidemiological study that pinpointed birth defects in an area of town where buried toxic wastes had contaminated local drinking wells.

If Love Canal, Shiprock and Woburn were the only communities in the United States experiencing extraordinary rates of birth defects, they could be passed off as statistical flukes. However, they are but three of hundreds of birth defect "clusters" currently known to the birth defects branch of the CDC, where 50 new "potentially important" clusters are reported every year.

Nonetheless, government officials remain unwilling to acknowledge a correlation between high birth defect rates and environmental disasters. This attitude is reflected in the CDC allocation of just $1.3 million a year (out of a total budget of $380 million) to monitor birth defects. The CDC investigates, at most, three or four of the 50 important clusters reported each year.

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An all-photo special issue by Murray Bowles

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MAXIMUMROCKNROLL

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Please continue to send all records, tapes, letters
articles, photos, etc., to:
MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

Steve Spinali

ADRENALIN OD-Humongous Fungus...-LP
AGENT 86-Apartheid American Style-LP
ASTA KASK-Aldrig En!-LP
CONFUSE-Contempt for Authority-EP
DISARM-Domd!-EP
FLIPPER-Public Flipper-LP
MOB-We Come to Crush-LP
PRIMITIVES-Really Stupid-12"
SHONEN KNIFE-Prety Little Baka Guy-LP
STEVE STILETTO-Food For Flies-LP
UNDERDOG-EP

Ruth Schwartz

ADRENALIN OD-Humongous Fungus...-LP
ALIEN SEX FIEND-Smells Like...-12"
BEEFEATER-Need a Job-12"
CULTURCIDE-Tacky Souvenirs-LP
DEAD KENNEDYS-Bedtime For Democracy-LP
EGG HUNT-Me and You-45
FRIGHTWIG-Faster Frightwig...-LP
GRAY MATTER-Take It Back-LP
MARSHMELLOW OVERCOAT-45
NOT FOR SALE-LP
RUN DMC-Raisin' Hell-LP
SCREAMIN' BLUE MESSIAHS-Peel Sessions-12"
V/A-God's Favorite Dog-LP
V/A-Sub Pop 100-LP
VICTIMS FAMILY-LP

Winni

EVERYTHING FALLS APART-TP
BAD BRAINS-I Against I-LP
EGG HUNT-We All Fall Down-45
ATTITUDE ADJUSTMENT-live
VIOLENT FEMMES-Old Mother Reagan
SOUL ASYLUM-Times Inheritor-TP
CULTURCIDE-LP
Garbage Pail Kids-stickers
GRAY MATTER-12"
REPLACEMENTS-Kids Don't Follow
V/A-Alive and Kicking-EP
AOD-Humongousfungusamongus-LP
EMBRACE-TP
Shows with no violence-rare!

Tim Yohannan

ASTA KASK-LP/BOTTLE UPS-Long Gone-45
B.P.-Draft Beer-LP/FACE FIRST-EP
CONFUSE-Contempt-EP/DISARM-Domd-EP
DETONATORS-LP/DON'T NO-LP
EGG HUNT-45//GANG GREEN-10"
INFERNO/EXECUTE-split LP
LAST BOMB-EP/LUDICHRIST-LP
MOB-LP/S.O.C.-LP
PURE HATE-EP/ZERO POINT-EP
RUIN-LP/RUSSIAN MEATSQUATS-LP
NEIGHBORHOOD WATCH-EP
STEVE STILETTO-LP
UNDERDOG-EP
V/A-Thrash Til Death-LP
V/A-Welcome to Axction Island-EP

Glaser Brothers

ADRENALIN OD-LP
GRAY MATTER-12"
CRAMPS-Ohio Demos 1979-box set 7"s
DAMNED-Not the Captain's Birthday Party-LP
UNSEEN FORCE-LP
UNDERDOG-EP
BAD BRAINS-I Against I-LP
DAMNED-Peel Sessions-12"
DR KNOW-This Island Earth-LP
EGG HUNT-45
VICTIMS FAMILY-Voltage & Violets-LP
NO FRAUD-EP
BEEFEATER-Need a Job-12"
BEYOND POSSESSION-LP
EMBRACE-TP

Dogtowne

V/A-Rapsodie-LP
VOLUME UNIT-EP
CHUD-LP/FLOORLORDS-EP
V/A-Welcome to Axction Island-EP
RUIN-LP/FALL-LP
DETONATORS-LP/DON'T NO-LP
TRIP SHAKESPEARE-LP
VICTIMS FAMILY-LP
AMAZING GRACE-LP/HATED-EP
AOD-LP/SLAM-LP
10 TALL MEN-12"
KILLDOZER-Burl-EP
EVAN JOHNS-LP/PHLEGM-LP
SATANIC REPUBLICANS-LP

Martin Sprouse

EGG HUNT-45
A.O.D.-LP
RUIN-LP
UNDERDOG-EP
INSTED-TP
FACE FIRST-EP
AGENT 86-LP
ASTA KASK-LP
DETONATORS-LP
CULTURCIDE-LP
DISARM-EP
SCOUNDRELS-LP
RAPT/FINAL BLAST-split EP
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Kent Jolly

VICTIMS FAMILY-Voltage & Violets-LP
CHAOS UK/EXTREME NOISE TERROR-split LP
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NEGATIVE GAIN-Back From the Dead-LP
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NUCLEAR ASSAULT-Brain Death-12"

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KASR Tempe, AZ 660AM call station
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KFCF Fresno, CA 88.1FM Tues 9PM
KJHK Lawrence, KS 91FM Mon 11PM
KOPN Columbia, MO 89.5FM Sat 2:30AM
KPFA Berkeley, CA 94.1FM Tues 9PM
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KZUM Lincoln, NE 99.3FM Thur 11PM
WBSU Brockport, NY call station Tues 10PM
WEFT Champaign, IL 90.1FM Thur 9PM
WKDU Philadelphia, PA 91.7FM call station
WMEB Orono, ME 91.9FM Thur 10PM
WMUC College Park, MD 88FM/65AM Sun 9PM
WZRD Chicago, IL 88.3FM Sun 1PM /Mon 6PM
Radio Pomme Louviers, France101.1FM Tues 9PM

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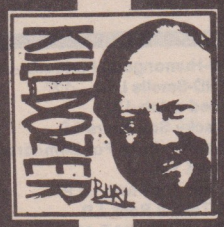

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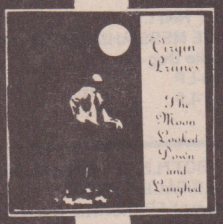

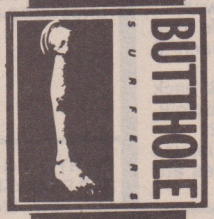

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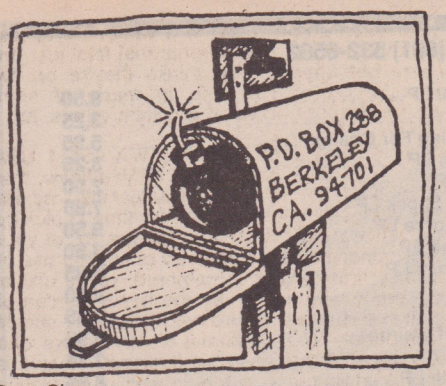

Dear Sirs,

I commend you for having the intestinal fortitude to print Noam Chomsky's article on the current state of nuclear proliferation. I tend to keep up rather well on political issues, but the article clarified some vague theories I had and put them into some damn shocking perspective.

Switching to another vital issue, I'd like to to consider an idea I've formulated concerning Reagan's War on drugs and his new war on rock and roll, labeling it as promoting drug abuse and categorizing the artists as "negative role models".

As you recall with the Vietnam campaign, the government was hit with two walls of resistance which they had never encountered before - widespread drug use or "drug culture", and of course rock and roll as strong protest. Ultimately, the White House boys "lost" a war should never have been involved with in the first place simply because they could not deal with a society which preferred getting high and listening to music. I mean, you can't have an effective killing machine if you have kids that have no desire to kill or be killed because they're stoned and listening to rock and roll.

I realize the statement above sounds narrowminded and very paranoid, but this is precisely how I think the current government views the Vietnam situation. Reagan and company are currently involved in several wars from which I suspect a draft will be derived soon, and so, in their feeble-minded way, they're endeavoring to rid this country of "negative" influences such as drugs and rock and roll so they can build an efficient killing force. No, I really don't think they can see that these things do not comprise the whole of what resistance is about, but when you think about it, have they ever seen the entire spectrum of anything? Sincerely,
Michael Lyddon/ 114 Oval Rd/ Irvine CA 92714

Dear MRR,

Thank you for challenging your readers on the cover of #41 to read Noam Chomsky's speech. Because if we don't all stay awake and alert, They're going to kill us. It's that simple.

If Chomsky seems to hit too many bases, it's only because every move Government makes (any government: U.S., Chinese, Soviet, Middle Eastern...) is calculated to perpetuate itself and destroy the other. And to perpetuate itself it's necessary to have a docile, obedient citizenry. How else to promote the policies, industries, nationalistic attitudes and mass hyteria that's required to fuel its economy?

Here in the U.S., it's all part and parcel: non-economical nuclear energy is shoved down our throats, regardless of public protest and with federal subsidies (a by-product of the fission process happens to be bomb-grade plutonium). Huge corporations mass-producing consumer goods are also funded by the state, since much of their R & D yields the chemicals, biological agents and hardware utilized by the military. Putting smaller businesses and farmers out of the picture ensures a permanent underclass, absolutely necessary for the retention of power and wealth by a privileged minority. The underclass comes in all colors, creeds and sexes, so just to be sure that they don't coalesce and get angry, the state supports and indeed sometimes creates programs, curricular, and media hype that serve to further divide rather unite. For example, welfare keeps the poor poor; failure to provide daycare keeps women home, whether they want to be there or not; ill conceived public school systems turn out illiterate children - even bilingual experiments have failed, now producing children who are semi-literate in 2 languages; the crack hysteria of the Reagans and the press tends to obscure issues just as important or even more urgent. Religion is always a good reason to wage war, here and elsewhere, and is being invoked to justify every kind of prejudice, censorship and civil-rights violation imaginable.

It is all part and parcel, which is why we have to stay awake! Which brings me to rock'n'roll: the only thing that truly frightens leaders in both the U.S. and Russia. Peaceful demonstrations are permitted in both countries, within certain limits. Terrorism is a problem but terrorists generally kill a few innocent people to make their point and therefore end up not making their point at all - it's just senseless killing. But rock'n'roll is another animal. It's loud and it's fast and it's angry. It's cynical and it keeps you awake: two things the powers-that-be don't like. It doesn't even have to have overtly political lyric content - the stupidest rock song is still a refusal to be lulled to sleep, and an exercise in raising a voice. That's why it's so dangerous. Don't think for one minute that the infighting between punks, skins, metalheads and rap fans doesn't delight Them. They love it when kids drink too much, do drugs too much, fight too much - it provides them perfect excuse to close down clubs, thereby preventing large numbers from getting together and exchanging information, and maybe really using their voices!

Like Chomsky, I don't know what the answer is, but I know it's not revolution. As I said, all governemtns are the same (like in the movie "Sleeper", if Erno becomes leader, pretty soon we'll be stealing his nose...). Part of the answer, however, is: (1) DON'T GO TO SLEEP. KEEP THINKING, AND COLLECTING AND EXCHANGING INFORMATION. (2) STAY SKEPTICAL, BUT DON'T BE AFRAID TO CHANGE YOUR MIND. (3) KEEP USING YOUR VOICE. GET TOGETHER AND BITCH AGAINST WHAT'S WRONG. (4) DON'T LET YOUR BRAIN DIE WHEN YOU TURN 30. SURE, YOU'RE GONNA HAVE TO WORK FOR A LIVING, AND A FAMILY IS A BIG RESPONSIBILITY, BUT FOR YOUR OWN SAKE AND YOUR FAMILY'S, DON'T SELL OUT YOUR VALUES, OR WE'LL ALL DIE. (5) TRY, NOT TO REPLACE GOVERNMENT, BUT TO CHANGE IT - TO MAKE ITS CONCERNS GLOBAL RATHER THAN LOCAL.

Come on - nothing that Chomsky said should come as a big surprise to us; nothing that I've said is anything that hasn't been said before. It doesn't take that much intelligence to say "I'd rather live than die". Thanks for helping to keep us awake. Sincerely,
Lynn M. Argenziano/ 617 46th Street, 2 fl./ Brooklyn, New York 11220

Dear MRR:

I just finished reading the terrific article by Noam Chomsky in MRR #41 and I really want to say THANX for publishing this kind of stuff. We're all in need of this sort of information and I admire to no end your guts and determination in printing it and standing by it! I sincerely hope it'll be as inspirational as I think it ought to be to a "scene" in great need of more intelligent debate.

There was one problem I had with it, however, and that was more with one of the statements on the cover than with the article itself. The statement reads: (If you) aren't puzzled by continued U.S. testing of nuclear weapons while the U.S.S.R. has unilaterally ceased doing so..." I am not puzzled by this one bit! Here's why:

For all intents and purposes, the U.S. military ISN'T testing nuclear weapons, rather, the recent underground hydrogen-bomb detonations were more likely tests directly involved with the development of the X-Ray Laser -- a key bit of technology for Emperor Reagan's Strategic Defense Initiative ("Star Wars"). What an X-Ray Laser is, actually, a big hydrogen bomb floating in space. Attached to it is an extremely complex targeting system that actually concentrates the blast of the H-bomb after it is detonated into about a dozen or so beams of highly concentrated energy. Each of these beams can be targeted onto a different target (supposedly incoming Soviet ICBM's, etc.) as the satellite destroys itself in a massive nuclear explosion in space.

I know, this sounds a little far-fetched... That's why they have to test some things out. I mean, really, let's not be naive... The Air Force knows H-Bombs work, why test them? Especially under such terrific public opinion pressure? The Russians, on the other hand, could never come close to this kind of technology and they know it. If these things work, so might S.D.I., and for the Russians, that would be catastrophic, because they'd be left with useless missiles and no more Mutually-Assured- Destruction to protect them from the considerably more powerful Americans. The Russians are hardly skilled in public relations -- even under the Gorbachev administration (and he's the Don Johnson of the Politburo!) but they do know a little bit about what Mr. Chomsky's 75% of the American population wants to hear: Disarmament -- or at least freeze. By cutting their own tests -- something I'm sure they'd have done anyway. They know their H-Bombs work too and they're breaking no grounds in Laser technology, especially anything this advanced, in order to pressure the U.S. from backing off on a major S.D.I. project, which might lead to some serious unbalancing.

I think this statement on the cover is missing some of what Mr. Chomsky seemed most concerned with -- that we stop thinking that anything going on in the world today has any simple answers attached to them. There are a few pretty smart people who know exactly what they're doing, here and "behind the iron curtain" and I think it would be a serious mistake to think the Russians are all hot to get rid of nuclear weapons because they're terrific humanitarians. They aren't, anymore than Reagan or Thatcher or Ortega or Khaddaffi are. They're just looking out for their own interests, which at this point seriously involve doing whatever possible to make sure the S.D.I. never happens. Personally, I'd be just as happy if it didn't too. The more you complicate the plumbing, they say, the easier it is to stop up the drain...

Thrilled to be able to get involved with this.
Philip Athans/ Alternative Fiction and Poetry/ 7783 Kensington Ln./ Hanover Park, IL 60107

Dear MRR,

I'd like to fill you and your readers in on an incident that happened here recently. In August, I saw an ad for Wasted Youth's upcoming U.S. tour. So, I decided to set up a gig for them at a hall here (which holds up to 500 people) and I contacted Michael from Open Circle Records, in Los Angeles (the guy who set up the tour for Wasted Youth.) He said he'd send me a contract for the show and as soon as I sent it back, the show would be included on their tour schedule. So, I waited for him to send it. I even called him back and told him the show was on, if he'd send the contract. He said it'd be in the mail the next day. So, I waited & waited... I received no contract. I then assumed he had forgotten, and I told the hall owner to forget about the show, unless I received the contract before Aug.27th. (Why do they need a damn contract anyway? The only other band that sent a contract before was the Battalion of Saints, and it was 4 or 5 pages long and made Van Halen look underground! And they were a bunch of unfriendly jerks anyway!!) Well, to my surprise, Wasted Youth showed up in their tour bus, on the scheduled date of the gig. They said they weren't surprised about me not receiving a contract, because another place that they played on the tour hadn't received a contract either. I got them a place to crash for the night, and the next morning I called them and told them I'd be there in an hour to discuss the show, and they said okay, that they'd meet me there in an hour after they went and found something to eat... I explained to them on the phone that I could probably still get the hall for

the gig, or, if worse comes to worse, they could play in my friend's basement, since he was having a party that night anyway. Danny, the drummer, said ok. I met them back at the house an hour later and they weren't there. I waited for 3-4 hours and they didn't come back. They didn't even leave a note. I even found a different hall to have the show in, while they were supposedly eating, and they didn't come back... Then, last night (Aug. 29), the same guy who didn't send me a contract, called me and told me that Wasted Youth left here because "they're not used to playing small shows."

Well, now I'm glad they left, because there's no Olympic auditorium around here. We could've had 200-300 people at the gig if I would've gotten the damn contract, and promoted the gig. But, even though they seemed like pretty cool people, they wouldn't have been happy anyway, because they wouldn't have had a dressing room, a guest list, or 2,000 screaming fans to worship them in Peoria. (Sarcasm.) We've had shows here with bands such as: 7 Seconds, GG Allin, Toxic Reasons, The Not, Life Sentence, 10-96, & more: but we've never heard of any group "not used to playing small shows." (Hell, you all say GG Allin has an ego problem, but he'd play in yer fuckin bathroom.) Today, it seems that a lot of the popular "known" bands are trying to be Led Zeppelin, or something. (SamHain wouldn't play here unless we had a stage and lights, it's too bad, cause they have a lot of fans here!!) Open your eyes you fuckin rock star wanks and come down off of your temporary pedestals before someone kicks it out beneath you. I'd like a response from Wasted Youth, that is, if they're used to writing "small" people in "small" places!! Sure, this city sucks, but we try to make the best of it!! By the way, my band is releasing a 7" EP in a couple months, we are called HATE and the record will be titled I'm Glad Sid's Dead. Write me for details or tapes. Thanx for listening. Take it sleezy,
Bloody F. Mess/ 5523 Montello Dr./ Peoria, IL 61614

P.S. I think that Wasted Youth should get a new spokesperson and someone someone else to set up their gigs.

Dear MRR,

I'm from North Carolina and the scene is getting bigger every day. A little while back the skate rock band AGENT ORANGE was scheduled to play a show at The Brewery in Raleigh. The show was a major attraction and people from all over the state showed up for it. Two local bands - A NUMBER OF THINGS from Chapel Hill and RESIST from Raleigh were going to open up the show. When the doors opened up and the people started coming in, Agent Orange's equipment was set up. Everyone was inside and waiting for the music to start. AGENT ORANGE's roadies told a few of us that the band wasn't going to play unless the club owner paid up front. I don't really know who was responsible for the up front policy but in my years of seeing bands play in clubs the band was always paid after they played. The club owner is an honest guy and he's helped bring excellent bands to our area. Black Flag, D.R.I., Dead Kennedys, Circle Jerks, DOA and many more have played at the Brewery. Anyone who is established in the nightclub business and wants the bands to come back and play again, as the Brewery manager does and the bands do, is good for the money. The roadies complained about getting ripped off somewhere in Texas. I can expect a certain amount of paranoia from the band, but they were in Raleigh and the club was there two years ago and wil be there two years from now. The lyrics in one of AGENT ORANGE's songs states "then we'd be a business and not a band." Has AGENT ORANGE become a business? In my opinion they have. The roadies proceeded to break down all the equipment and load it up into the U-Haul. It was pretty sorry of the band to back out and they lost a lot of fans and respect at the same time. We never saw the band, just the roadies. the road manager could have been responsible, I don't know, or else A.O. has become so greedy that they don't enjoy making music. It's a bad attitude to have when their money comes from me and everyone else at the shows they play. Then the roadies started selling shirts at half price. Big deal. Who wants to support a band that backs out of a show I drove over an hour to see. The club owner refunded everyone's money because the headliner backed out.

RESIST and A NUMBER OF THINGS decided to play anyway for the enjoyment of the crowd. A Number of Things opened up and delivered their usual power thrash set. Resist, from Raleigh, came up next. Resist has only been together about six or eight months but they rage. Snuzz the vocalist and bassist set the club into an uproar with his strong lyrics and stronger bass playing. Richie the guitarist was delivering someintense hi-speed power chords. Scott the drummer rages and is definitely on of the best I've heard. Resist has plans to record an album in the near future. It is definitely gonna be worth listening to if you can. The Raleigh scene is alive and well and if any bands pass through N.C., please play Raleigh. You'll draw a crowd of real good people. Any comments from Agent Orange will be appreciated. Boycott Big Business - AGENT ORANGE.
Thanx, Steve Blanchard c/o Lily Pennink/ 2946 Skye Dr./ Fayetteville, N.C. 28303

Dear Tim and Maximum staff, readers -

My letter is directed towards one individual. I would have written him but do not know his address. Jerry A - remember September 27? You came to Seattle with your band POISON IDEA to play a set. Earlier I saw you staring into space (actually at a wall) and came to believe that you were drunk. I anticipated and wanted to see you play for a very long time, but when you got up there on stage, all you acheived was coming off as a complete idiot. Firstly, you lashed out at The ACCUSED, then skinheads (you probably didn't know or never will) and then tried kicking an individual in the face for his comments. But this isn't enough. The security had to come onto stage and physically hold you back from kicking his ass. Then you jump into the audience and what? What were you trying to accomplish? Next time you or any stupid fuck comes to Seattle, leave your big ego far behind. I had high hopes for you guys, your new album rips, and that's about it. Your action was only proving that you can't provide a creative thought for anybody. What's this Positive Order of Portland Punx bit? From what I've seen, you lash out at people who offend you physically because you can't cope with it mentally. Portland is your home town. So stay there and pick on skinheads, or anyone else who doesn't meet your approval. We (the Seattle punx) are trying hard as shit to keep an alternative movement going. The cops moved all all-aged shows out of Seattle and we don't need some violent hypocrite come on our scene and acting like a complete fool. No we can't work this out Jerry A, your actions sunk into our heads and we have come to believe that we don't need hypocrites, violent fatheads, who can't deal with life so they try to take it out on a bystander. It's your actions that counted, not what stupid values are behind them. Next time you come to Seattle don't be so drunk, and if you are, try to think more clearly alright? Im not trying to offend you, but I am trying to tell you to think before you act. When you get on stage in front of people you are supposed to set an example. You set an example alright. A very destructive one.

To move onto another topic, keep faith, in whatever you want to believe. It doesn't have to be "punk" but use your own creativity. Sooner than soon the time will come for direct action. And when it does, are you willing to fight for what you believe in? We don't need to fight the authority but overcome it. If I may quote CONFLICT, "Our destiny's the future" it doesn't mean we have to lash out at all, but let's be free, not trapped in a world living with a bunch of chaos that others have brought upon us. Make your own future, and for people with drug problems, hell I used to be a drug fiend, so take my word for it. Choose reality instead of drugs, they aren't helping your situration, but only making you more bitter and simple minded. Remember, I said drug problems not someone who tokes a bowl once in a while. That's just about it. Jerry A please write me! (Not just you Jerry but anyone who thinks they're on my wavelength or not. Life is made to seek knowledge, not hurt and proclaim others, am I right?) -
Erik/ PO box 21051/ Seattle WA 98111 USA

P.S. - This goes out to @ you know, that letter in No. 41. It's too bad you feel this way, life has obviously got you down. It's time to pick up the pieces guy. You have spent a lot of your time condemning life, instead of making use of it. Also, from what I've gathered, you're one of the many who like to lay the heavy burden of guilt in upon yourself. It's not Ronnie you should lash out at, but the handful of rich fuckers who run the USA and push big business. Ronnie is only a smiling face, a tool in their manipulation game. That's why we must try our damndest to push these fuckers out of office, and not let money dictate our lives. Think about it. Soon, the new generation will set in, the youth of today are the decision makers of tomorrow (as you see it, there may not be a tomorrow) but then what's the point of living? You say if it wasn't for punk, you might commit suicide. Punk is individals expressing themselves. Why can't you do the same? Oh but you are. But in a derogatory fashion. Instead of filling your head with books about right wing republicans why don't you read a book like The Wretched of the Earth by Franz Fanon. It pushes freedom of speech, action, etc. Stop condemning things you're not willing to change. You're only destroying yourself. Learn to express yourself, shit, I'm only 16 and am doing a damn good job of it!!

Dear MRR,

Following coments both pro (Mykel Board) and con (the Adolescents) about NYC's "Rock Hotel" hardcore promotions by Chris Williamson in MRR #41, I'd like to address the issue once again. Actually, this is my 2nd go-around on the Rock Hotel, as I also wrote about the ongoing cry for a boycott of these shows in my New York scene report, published in the July '86 MRR.

Back then as now, I did not support a boycott - with so few clubs in New York left, especially promoting hardcore and punk, why try to stop others from enjoying a show? If you don't want to go and pay the $12, fine - don't go. At that time, I also defended the character of the Rock Hotel's entrepreneur, Chris Wiiliamson. Big mistake.

Since I did go out of my way to defend Williamson - both in MRR and in Alternative Info, the APRC newsletter - it's important to me at this time to share my considerably changed opinions on the matter.

In MRR #41, Mykel Board wrote of a press conference prior to the Rock Hotel's GBH/ Agnostic Front show, at which Williamson promised that he would work closely with the alternative media (fanzines and college radio) and provide complimentary admission for any bona fide media person who asked beforehand. He also defended the $12 ticket price by stating that the caliber of his shows necessitated it; that he "did shows right" and treated bands very, very well; and that even hardcore was a business and had to be run like one.

Subsequently, I started to hear a lot of bad stories about Williamson reneging on his promises. I myself was burned by his Rock Hotel label when someone (not Chris) phoned my and promised to buy an ad in the next issue of my 'zine, Jersey Beat. The person went so far as to ask me to hold up my publication deadline so he could get the ad (for the Cro-Mags LP) to me. I did, and the ad never arrived. I wrote and called, and never got an answer. So to Williamson's point that Hardcore is a business & has to be run like one, I'd answer: Right. But "businessmen" return their phone calls and answer their mail. Williamson doesn't.

As to the question of treating bands "right", I refer you to the Adolescents' letter in MRR #41. And on the issue of working with the alternative media, I sent a poll (under the aegis of the APRC Newsletter) to about 25 NYC area fanzines and radio stations. On the question of whether they supported a boycott, the response

was 8 against, 5 for, and the rest undecided. More importantly, of the 18 or so people who responded, four reported that they had requested complimentary at a Rock Hotel show and got stiffed at the door. This is not at all unusual for The Ritz, the big club that houses the Rock Hotel shows; but it does say something about how Williamson keeps his promises.

As I write this, there are no Rock Hotel shows scheduled in the immediate future, so this whole megilla might be irrelevant by now. But I did want to go on the record and apologize for calling the boycott a "stupid" idea in my Scene Report last July. Maybe a boycott isn't the answer, but the instigators of that movement obviously had the right gut feeling about the Rock Hotel operation.
Jim Testa/ Jersey Beat/ 418 Gregory Ave./ Weehawken NJ 07087.

Dear MRR,

This letter is in support of and in response to Tony Cadena's letter published in your October issue. The letter concerning Chris Williamson of Rock Hotel. I'm glad Tony decided to let your readers in on the underhanded policies of Mr. Williamson. He handles the New York scene like a mafiosa. Trying to tell bands where they can and can't play. And just generally treating the kids who support the scene and these bands like shit. Doug Caron, who books shows for Pied Piper Productions in Providence, recently scheduled a show that was to have featured The BAD BRAINS, ADOLESCENTS, MURPHY'S LAW and AGNOSTIC FRONT. Quite a bill! Mr. Williamson, who has something against Doug Caron, told the BAD BRAINS they either play the Rock Hotel or Lupo's in Providence. The BAD BRAINS were forced to back out of the Providence show. But they did schedule a show for a later date. Williamson also told MURPHY'S LAW (a band he manages) that they couldn't play either. Providence has long supported MURPHY'S LAW. And if they have to back out on commitments to places like Providence because of their management. In my opinion it's time to look for a new manager. Mr. Williamson also told ADOLESCENTS they weren't to play at the Lupo's show.

On Sept. 13, the CRO-MAGS played a show at T.T. the Bears in Boston along with the OUTPATIENTS a local band. Considering the fact that there were only 2 bands, you would think the show would have a $5.00 cover, $5.50 the most. They charged $7.00 though, and t-shirts were $10.00. CRO-MAGS said they were sorry the shirts were so much but someone had decided that's how much they had to ask. That someone was Chris Williamson. Why do bands let assholes dictate admission prices, t-shirts and where and when they can play. People have said oh $7.00 isn't bad go to NYC and you pay $12.00 to see a show. That's because Williamson is the fuckin' hardcore war lord of NYC. Whatever happened to bands like MINOR THREAT and people like Ian MacKaye. People who wouldn't compromise their beliefs for the sake of a few extra bucks. I thought punks weren't into letting people rule their lives. Maybe I was wrong. Boycott Rock Hotel!!! Boycott Chris Williamson!!!
Providence R.I.

Dear MRR,

Here in L.A., and probably across the rest of America, parents are putting their "problem" kids in psych hospitals and SA treatment centers because they don't want to deal with them. The hospitals and centers are taking these kids, not because they all have problems, but because they all have insurance. So the hospitals are making lots of money off of this. Big-business at its best, right? The ones that are put in and don't really need it come out so fucked over that they probably will need to be put back in again for legitimate problems.

So anyway, there's a guy here in L.A., his name is Jeff, got real irked about the whole thing when his girlfriend was put in one of these. He started a group called TEENAGERS AGAINST PSYCHIATRIC ASSAULT, and talked to kids at a local mall, told them what is going on, and now he's got quite a following.

On august 29th, we protested a local hospital, Chatter Pacific. Originally we were supposed to have a lot of people and coverage on a local news program, but since only about 15 people told Jeff they were going, he cancelled the news coverage. But we had an article written about us in a local newspaper, and a reporter from L.A. Weekly (who did an article last year called "Caged Kids") was there and she talked to all of us about it. A couple of weeks ago she got a bunch of us together and interviewed some of the ones who have been in hospitals, and introduced us to a director who wants to make a movie based on some of the stories of the kids.

I've been passing out fliers for this, but no one really takes it seriously, but it's not a joke. I've never been locked up, but I've got a hell of a lot of friends who were.

All you out there, if you've been locked up (or are) or you know anyone who has (is), here is something you can do. We have a bunch of lawsuits going against the bigger chains. If you want to know more, or just want to write, send it to me, Heather/ 6714 Los Verdes #1/ Rancho Palos Verdes CA 90274 or call Jeff (213) FREEDOM. If you write please send a stamp, I'm dead broke!

P.S.Here we are, protesting!

Dear MRR,

It seems to me that in each little "scene" across the country, even across the globe, much too much emphasis is placed upon bands and gigs. Certainly the bands and shows are important, but there are many other aspects of the "scene". Being a fanzine editor, my opinion is a bit biased, but I think fanzines deserve much more support (financial, material, and just plain readership) than they seem to be getting. Yet fanzines are only another aspect of the "scene". Protests, radio and television shows, and collectives are more examples of punk activity which needs more support.

I'm not trying to tell someone to skip a show and spend the money on fanzines. I think ALL activities within the "scene" should be supported. Too often, people will go to gigs, watch the bands, and do nothing else. Why not take pamphlets, fanzines, and music to gigs to exchange or sell?? Please don't sit back for someone else to do the work; we've each got a part to play. The ideas are limitless, as is the need for action. Love & Hope,
Bryan Peterson/ 15124 Hillside Ct/ Omaha, NE 68154

Maximum Rock-N-Roll,

I'm writing to you now with a few comments and questions about a particular article printed in the recent October issue. I have read through the piece several times in the vain hope that I was mistaken about the author's meaning, but sadly, I was not.

I'm referring to Kurt Nimmo's assault on MTV in which he displayed much more passion than sense. There are a few points that are alittle weak. First, I would like to remind him that he did not choose that station with the intent of catching the NBC Nightly News. MTV is an entertainment station, people watch it in order to be transported from their mundane existence into a world of glamour and gloss. I see it as being pointless to attack the station for not having something that it does not want, did not have, will never have, and was never meant to have.

Second, Kurt is asking us to condemn and boycott something because it does not live up to his ideal of what should be on the airwaves. That is insane. The right of choice is one of the most important in any society, and closing an entertainment station down to satisfy one man's need for activism violates that. If the majority of the population was as interested in political programming as Kurt then MTV will surely shut down.

Third, though I admire Kurt's passion, (even though I question his ideas) I found his article appallingly similar to many statements made by other anti-MTV groups, i.e. the PMRC, right-wing fundamentalists, and networks jealous of its success. Censorship of any media is damaging, no matter how reasonable the excuse, or how questionable the media's content.

I'm sure that my statements will cause controversy just as Kurt's did. Please feel free to write.
Damion/ Box 64512/ U of O/ Eugene, OR 97403

Dear MRR,

Highest praises for "Fear and Loathing of MTV" by Kurt Nimmo. Every sentence concise and packed with powerful insight, obviously the product of years of research and disciplined work to bring forth conceptually and linguistically those elusive gestalt-type intuitions that are "the revolution". How about more adult, practical exposes of this sort, and less of the predictably mindless teenage thrash rebellion. Who knows, maybe MRR could actually provide some intelligent guideposts for future changlings to come, and have some quantitative impart on our culture, or does the acceptance of that level of sophisticated analysis by "the big world" scare you moles?! Right on Kurt. Lotsa straight mother fuckers will listen to intelligent discourse!
Paul Kelley/3312 17th St. #12/SF, CA 94110

Dear Paul,
I wish we did have more such articles. It's up to people like yourself to get them into us. Thanks, Tim

Dear MRR,

About Mouse's column in MRR #41 - specifically the points made about the first amendment "applying differently to those citizens under 18" - there are other interesting "quirks of justice" on our books, one of which I thought might be of interest...
FACT: IF YOU ARE A MINOR (under 18), YOU CAN BE TAKEN INTO CUSTODY BY THE POLICE WITHOUT A WARRANT, WITHOUT "PROBABLE CAUSE", WITHOUT A "MIRANDA WARNING"; YOU CAN BE DENIED ACCESS TO A TELEPHONE TO CALL YOUR PARENTS/ GUARDIANS, YOU CAN BE DENIED COUNSEL, AND YOU CAN BE HELD FOR AN INDETERMINATE LENGTH OF TIME, WITH NO GUARANTEE OF A BAIL HEARING.

In essence, what this means is that your friendly neighborhood badge & billy man can throw your ass in the back of a squad car and take you "downtown" - WITHOUT ANY REAL CAUSE. The trick to this little game is in most state and local laws - a minor is never "arrested", instead, they are "taken into custody" - for their own safekeeping I suppose. By careful wording of these little known (or questioned) laws, thousands of teenagers are harrassed every year, and they can't say or do a damn thing about it, because it's all legal. "Probable cause", warrants - they mean nothing when you're a minor. The basic idea as far as the cops are concerned is if you're a minor, the constitution - and all the court rulings - DON'T apply to you. You're up shit creek if they don't like you.

I guess what I'm warning people about when I tell them about this is watch your ass. If the cops look like they're going to haul you in, either travel with a buddy, or, if you're alone, but in a public place like a mall or on the street - MAKE A SCENE. I'm not saying you should resist arrest (that's possible jail time), but you should scream, get someone to witness what's going on, shout your name, a friend's name, or a telephone number - something so the cops will know that someone else knows where you are. If that happens, the cops will worry about you suing them or causing a scene and they'll usually let you make a phone call or something.

One more thing - if you're under age for curfew (under 17 in Illinois), and you get pulled over by the cops, and they try to tell you that your driver's license "expired" when curfew went into effect or some shit like that, tell them they're full of shit (politely, of course). The truth is, you can be cited for being out after curfew if you're driving around, but neither your driver's

license or your insurance magically "disappear" and become null'n'void at midnight (or whenever). As I find more "law & order lies" I'll send 'em to ya. Life, peace, @, and JELLO FOR PREZ IN '88!
Bull'seye/ c/o Winston/ 305 Scott St./ Lake Forest, IL 60045

Dear MRR:
I would like to add my cents worth to the ongoing debate on censorship.
This is not a strict text of my beliefs, but rather the ramblings of a confused person. Confused because I am against censorship, because once it starts, who knows where it will stop, but at the same time, I wish to work for the removal of all things that are bad in our society. And surely pornography is a symbol of a sick society?
Would anyone reply and say that pornography is a help to our society? Is the porno industry fighting alongside punks in the subversion of the "Multi-National Death Corporations?" Are they helping to fight for equality to put an end to racism, sexism, and fascism? Have porno mags no influence on rapists or on crimes against women (didn't the police find a stack of porn mags in the home of the Yorkshire Ripper, the murderer and rapist of sixteen women?). Would anyone like to defend topless women in certain daily newspapers (British) as art? If so, why is it then that it is the model who is admired and the artist (photographer) ignored?
I believe pornography only adds to the oppression of women in our society (it certainly does not help to liberate them!) by showing them as only sex objects, the close-up shots of female sexual organs leads this argument. It also adds to the prominence given to sex in our society and the belief in a lot of men that if they do not get "laid" they are in some way deficient, so they go out and rape to show their manhood.
I can understand your readers opposing censorship on the grounds of erosion of civil liberties but not on grounds of artistic or aesthetic merit.
I am a beliver in the old punk adage that we should have a society so free that we can do whatever we like as long as it does not harm anyone else. So surely we should get rid of pornogrphy on the grounds that it is harmful to many people; directly in the corrosion of people's minds, and indirectly in the crimes against women.
There are two ways we can rid the world of pornogrphy either by banning it, or by changing people's minds so that they no longer require it and they think of women as equals with men and not as an object for men to own and exploit both methods have their good and bad points.
Confusion two, I am a keen admirer of DEAD KENNEDYS and owner of all their works but I was a bit dissapointed by the "Penis Landscape" poster. After over three years of no record releases or British tours I rushed out and bought Frankenchrist as soon as it was released. I found the poster a little shocking, it was too abstract to be disgusting or pornographic and as a young Scot it meant nothing to me, well how was I to know it was a lampoon on the conformity of American society? I promptly folded it up and slipped it back into the sleeve of the album never to be seen again. Where as with the artwork which accompanied their previous albums I was able to show to all my non-punk friends and they would exclaim, "That's really shocking..."good"... "funny"... "clever"... "artistic"... "thought provoking"... "gives a greater insight into the world we live in today!" etc., etc., but "Penis Landscape" no one would make anything of it so in that case it has failed.
I do not believe the DKs used it for publicity like other bands have used scandal and shock/horror tactics to get their name in the papers; that is just not their style. I do think however they may have distributed the poster in the knowledge that they would provoke the authorities into taking them to court so they could fight against the censorship of "artistic" freedom issue. In that case they have succeeded by the amount of publicity they have attained for it. Yours in confusion,
Andrew Cowie/ 3 Bogs View/ Bellshill, Lanakshire/ Scotland JL6 2AS, U.K.

Dear MRR,
I have some comments to make in regards to the article, "Rock, Roll and Repression" in No. 40. I do not see how the poster in the Frankenchrist LP benefits the album or contributes to a continuing theme of some sort. If the poster has a message it sure ain't clear to me. No political inferences are made here. I admit it may contain a social or personal message of some value but even so, it is too vague to be understood by the general public and, therefore becomes a useless appendage.
I think hidden messages are the most retarded things. If someone has a point to make, they should bloody well make it. If they truly believe in what they say, they shouldn't be ashamed to stand up and say it either through lyrics or public statements, not through a distorted implication of some sort.
I'm not saying I find this poster offensive in a graphical sense, I'm saying it offends me in a sense that Biafra has always been straightforward (up until now) and I always counted on his great lyrics for clear, concise lyrics.
I'm also not saying that this poster (or any other publication of any theme) should be censored or banned. I wish Jello all the luck in the world because it may affect the world. Pay the rent,
Gareth Farfan/ Box 285/ Derby, VT 05829.

Hey MRR!
With so many important things to write about and so little time I am going to share with you an interesting thing that happened to me at my school.

FREEDOM OF EXPRESSION

Among many of our freedoms given to us by the Constitution, the freedom of expression is a very important one. Recently, in my school, my right to freedom of expression was, and still is, denied to me by a person who has taken it upon himself to over-ride the laws of the U.S. Supreme courts.
One might ask what horrible crime had I committed to be sent home from school. Did I verbally or physically assault someone? Or perhaps I was caught using illegal drugs. No, none of these things have I done, but something much more grotesquely terrible and filthy. I wore the wrong clothes. (Oh, horrors!) I came to this school in clothes that express my interest in non-conformity and in the music I listen to. I was ordered to walk home and change because the knee of my pants had a hole in it. Yet far worse was the fact that I dared to wear a t-shirt with the name of a band on it (Minor Threat, ironic isn't it) and a slogan (I've got Straight Edge, which means that I chose not to drink or do drugs). It is perfectly obvious to everyone how terrible and offensive those words on that shirt are. But even worse still, it was not a professionally made shirt: it was hand crafted! Shame, shame!!
As absurd as this seems, it is true. When authority abuses its power in such a manner, it makes a mockery out of itself.
The administration of West Morris Mendham, specifically Mr. Edward Sutterly, claims that there really is no dress code. However, the words in the student handbook are set up in a devious way so that they can be twisted for the interpretation that the administration needs in order to fit their argument. Mr. Sutterly is using his own personal ideas and beliefs as the "law" and is infringing on others' rights. This type of leadership is similar to other dictators in history such as Mussolini (only an army that looks the same can fight as one), Hitler (the world should be one Aryan race, seig heil), and even Jerry Falwell (women who wear shorts will go to hell).
In court cases in the U.S. Supreme court, it was decided that unless the clothing is detrimental to the health and well being of the students, **a public school has no legal right to restrict the types of clothing a person is allowed to wear.** Even written dress codes do not stand up in the courts of our country. The reason is simple: no one should be able to tell you how to dress. You are an individual. If you value your individuality speak out against this injustice and against those who would deprive you of your rights.
I posted 500 fliers around my school and received a tremendous amount of support from people of all different social "cliques", not just from the handful of dedicated punks (thanks Mark, Chris, Gordon, Jim, Greg, Bret, Carol, Pete, and Brian, for making a cool and fun scene possible). As a resulting consequence I received 3 weeks of quiet study, a small punishment to serve in exchange for voicing my views. I urge anyone who feels any sort of anger from seeing these adults unrightfully delete our freedoms to send me letters to submit to my vice principal.
Now comes the sales pitch. Hardcore 4 New Jersey #4 will be out soon with A.O.D., Bedlam, False Prophets, Final Conflict, and Hogan's Heroes. Over 70 exciting pages FREE. All I ask is for some stamps. 2 or more (with an emphasis on more to compensate for idiotic troglodytes who send me no stamps) would be great. And above all, A LETTER! So many people have sent me stamps and said "send zine, enclosed stamps". COME ON PEOPLE WAKE UP. I lose money on giving you a free zine not for my health. I want some communication. Is that too much to ask for? Also if you have written to me I'll be sending you the zine in the mail ASAP. I don't rip people off unless they are associated with the U.S. government. Love (and other indoor sports), Pete "Spike" Haldopoulos/ 6 Heather Hill Way/ Mendham, N.J. 07945 P.S. Carol, I love you.

Dear MRR,
In response to the weak fool with the brilliant (ha!) philosophy that there is "no future" (#41): Please use the organ inside your head called the brain. And to all of you and your eternal negativity! You're wasting your lives when you could be saving them. If you put as much energy into being an activist as you do into being a pessimist, maybe there would be a future! But I don't suppose that thought ever crossed your mind?
There is an exceedingly large amount of negative energy circulating here. And think about this: where is it getting any of you? "No future," You're laughing at the fact that the world as we know it isn't going to exist when the government's done? That amuses you? I appreciate you not letting them get you down, but not to stand up is out and out stupidity! It's admitting that you've got a problem and then not even caring enough to solve it. You're saying you disagree with Reagan vulgarity, but you're going to let it kill you?? They've got no right - no claim on your life - on anyone's.
You seem to be trying so hard to be a "punk". You lost sight of the idea behind the scene. What was your reason for getting involved? Was it because you weren't quite thin enough to be a cheerleader? You didn't fit in anywhere else but if you shave your head and rip your jeans - anyone can be a punk? It's like everyone's got this "I'm Hardcore. I don't care." attitude. The purpose behind the movement in the beginning was that we did care, wasn't it? You stopped listening to the words a while back and now all you seem to hear is how nice you look in your new Crass t-shirt.
No--it's a form of expression, hopefully with a cause and an idea for a solution. Amongst ourselves we might have varying ways of solving "The Big Problem," but we at least agree on what the problem is, don't we? It's not one man, or his paranoia or terrorism, or increasing stockpiles of nuclear arms- all those are yes! very big problems - but they stem from one thing - lack of acceptance. It's our job to show them that we can accept ideologies that differ from our own and it's not our intention nor our desire to kill what doesn't agree with us. We won't do it!
The world is ours. Yes there is a future and it's up to us to see that it's a peaceful one. "Vade in pace" Kristen Kosmas/ P.O. Box 1323/ New Smyrna Beach, Florida 32070.

Dear MRR,

I'd like to address this to the wimpering shit, "@", and his bullshit. You are a bigger asshole than Reagan, Botha, Garbageoff, and all those shits assembled. In Russia you would be chucked in Siberia and rightly so.

Reagan and the rest of 'the old men in suits' are liars, or idiots-but I don't give a shit, because whatever they do doesn't bother me. In fact, I intend to make money off their bullshit, because I'm smarter then they are; and though I know where Ronnie is, he doesn't know who or where I am. If you weren't such a pussy, you'd know this too.

Nuke war? Yes, there will be-no, there never has been a weapon, we Ivan, or someone hasn't used-but it won;t be the end of humanity. Gunpowder, contrary to popular belief in the Middle Ages, didn't. It shot the fuck out of the feaudal system, though.

Karl Marx? Fuck him with no vaseline. Lenin murdered more people than Hitler and the Ottoman Empire. Socialism, not drought, capitalist greed, or whatever, was what hit Ethiopia, and Sir Bob probably made it worse. If you want to help the Ethiopians, put twenty megatons on Addis Abada-or, better, send a SEAL team in to off anyone in uniform.

The world has always been a fucking mess, and will be forever. You can make your end better, or wose: it's entirely up to you. Not Ronnie, not me, not Jello Biafra nor your mother. Y-O-U. If that's too heavy a trip for you, join a commune or the Marines, go fuck sheep in Australia where nukewar (contrary to Nevil Shute, the dickless wonder) won't bother you, or go Get Saved so you will at least go straight to hebbin...just don't give me that "no future" bullshit.

If you are in fact literate and want to read the truth, I'd suggest Bruce Clayton's Life After Doomsday, and maybe a few things by Ayn Rand, who saw what Lenin did firsthand. (I hear there is a condensed version of Atlas Shrugged) Robert Ringer is also good, though his musical tastes and mine are likely different. There is also a little booklet by one Erwin Strauss, Basement Nukes, that makes a good deal of sense, although he omits a few of the gory details (i.e. targets will be hit...)

As for your buddy Ronnie, keep in mind no president elected originally in an even decade year has not croaked in officer. Further Ronski is the oldest geezer ever in the White House; what can I say? Patience, young lad. I, for one, hope that before he checks out the Academy Award people give him a special oscar, for lifetime performance: he's earned it. In victory,
Jimmy Ramone/Tonganoxie, KS

Hi Tim!

In MRR #41 you reviewed two LP's of my label: MOTTEK's Riot and The Power of Love compilation LP. The reviews are fine, but you've put an incorrect address under both You wrote "Starving Missing" instead of "Starving Missile" and "Atlee 30-VI" instead of "Therese-Giehse-Allee 30 /VI". I'm afraid that people will get their letters back, so, could you put a small note in the next MRR. Thanks a lot! Take care,
Mike Just/Starving Missile Records/ Therese-Giehse-allee30/VI/ 8000 Munchen 83/ West Germany

Hi Folks

I'm Camille from the LSD psychedelic department, in Berlin. I'm in this job (selling records, wholesale, etc.) for half a year. Originally I'm Dutch, but I have lived for about six years in Berlin.

But now the reason why I write to you. In your latest issue, #41, you said that the BROKEN JUG are Dutch, well, they're German, from the same label as the Declaration of Fuzz compilation.

About CLAW BOYS CLAW, you say they're formed out of L'ATTENTAT, but it's in reverse. The original C.B.C. drummer (Allard Jolles) formed L'ATTENTAT.

I hope this information is interesting enough for you. Ciao and many greetings,
Camille Lemmens/ Eisenacherstr. 73/ 1000 Berlin 62/ W Germany

Dear MRR,

Pig here singer with Welsh band CLASSIFIED PROTEST. I'm writing in to reply to the letter sent in by Tracey from Bristol. It was in #38. Right then Tracey. Here in Wales we are not into squat gigs for two fucking good reasons. 1) The two venues here (in Newport) do not charge any money whatsoever for bands to play. They only have the takings from the bar which is cheaper than getting cans from an off licence and 2) In Newport hardly anyone squats and empty halls, offices, etc. are few and far between. All well and good about you getting the council to do up old houses etc. to create homes great but why come across so strong in saying the things you want to way. It's only a letter not a war. You say in Bristol you are self-sufficient, so are we in Newport. All the gigs are put on by punks. The local record stall is run by a punk, the new local record label (Words of Warning) is run by a punk, "Cheap Sweaty Fun" are punks not big business promoters so what's all the fuss about . I know Peter wrote in and asked why people didn't come to Newport gigs. Why don't you? The most expensive gig in Newport was HUSKER DU which was £3.00 and don't forget they didn't come from Scotland or England it was America. Not just up the M4, and most of the money that night considering it was a benefit gig (as all Newport gigs are) went to Greenpeace to help out with their poster campaign. In Wales we never hear about all these squat gigs in Bristol unless we go to Bristol and see a poster or something so next time these's one send some posters to me and maybe we can support each others scenes and stop all this bitching.

Right now to the next bit about you lot not coming over for the HUSKER DU gig. Well I can safely say that maybe you and your friends were thinking back to when oi was popular and all that football crap was going on. I've been beaten up quite a few times but that was about 5 years ago. In Newport there are no nazi skins and if there was they wouldn't get in any of our gigs chanting nazi crap etc. In Newport there's maybe 2 or 3 skins and they travel with us when we play outside Wales. They never cause trouble. DISORDER knows ad nauseam from Portsmouth, ask them about when we played at Portsmouth, no trouble from taff nazi skins. Then there was only 3 skins with us. That's the total of all Newport skins who are 16-19 years old and they wouldn't hit girls if they was going to hit anyone at all.

Anyway hope that as set some things straight so stop bitching and back biting, let's communicate. Don't isolate. So get your arse to Wales and we'll shift our arses to come to Bristol ok! Any chance of a gig at anytime. See ya!
Pig/30 Waengron/ Cwmcelyn Blaina/ Gwent, NP3 3LP South Wales UK

Dear MRR,

I am writing cuz I am severely disappointed in you. I had a lot of respect for you guys and your zine. It seems to be well put together and fair to all of the incredibly diverse and awfully disorganized factions of this thing which we call punk.

But anyway, I would like to lodge a complaint somewhere where I hope it will hurt a lot. My friends back in New Orleans have complained to me that even though they have sent in three scene reports, none of them have been printed, not in any form. This is really shitty because, know it or not, a lot of people read and look up to this mag. And in my worthless opinion, New Orleans has a really together scene (surprise Melissa) - they purchased an army surplus tent to have shows in, and are the only place I know of where they have two or three shows a week that are all-age (or close to it). It has evolved from a very loose, apathetic, fruitless scene, into an active, tightly knit group of people who will do anything just to go hear a band (well, within ethical reason). And if so few people like Mary, Jessica, Melissa, Sean, and maybe even Robert are gonna put so much effort into tying together a scene, then maybe they should be heard from!

I know for a near fact, that the Houston TX scene, which is smaller than the New Orleans scene, has been put in your "zine". I am not saying that is less important, but they have not achieved so much in so little time as the guys in New Orleans have. They have worked awful hard, and deserve some help, you know?

Oh yeah, I still like your Zine, and cornzine. I will tell my friends to try again, and if personal bullshit is getting in the way, then cut it out. That is stupid.
Anon-emus terrorist guy Boris

Dear Boris,

There are no scenes that MRR excludes from coverage for "personal bullshit" reasons. If scene reports are submitted but not run, it's either because they didn't give much info (names, addresses) on local bands, zines, and promoters, or because they mainly concentrated on out-of-town bands and not locals. Another possibility is that no photos were included. In some circumstances, scene reports cover info already sent into or published in MRR. This is not the case with New Orleans, but we have not had a good, comprehensive, fact-filled report from there in some time. Hope to get one soon. Thanks, Tim.

Dear MRR,

Recently, something happened that outraged me so much I had to take some kind of action, and writing MRR was the first thing that came to mind. First, I'll set the scene for you: Birmingham, AL. Yes, we do have a scene, contrary to belief. It is small, but it has a lot of potential. We get some good shows - bands on their way to/ from Atlanta and Florida. Not too long ago, our club was temporarily closed, in order for Donny, the owner, to obtain a liquor license. This month, Donny agreed to open the club for a "special show": NO ALLEGIANCE and STUNT PIG, a local band. The night before the show Donny cancelled, giving no reason and without notifying NO ALLEGIANCE. I was under the impression that they cancelled. So, Sept. 17, we all went to the club to let everyone know it was cancelled, and when we saw one white van in front, we knew we had all been fucked over. This was especially humiliating and embarrassing to me - to have this band, all the way from Germany, turned away by Donny, who would not even open the door nor answer his phone for four days, when NO ALLEGIANCE tried to get in touch with him. It was also frustrating knowing there was nothing we could do but shout obsenities to Donny, and apologize to a confused, but understanding, NO ALLEGIANCE.

I do not know if they will see this, and I know Donny probably won't, but again, I am sorry we did not have a show and about all your trouble, NO ALLEGIANCE. And to that pisser of a club owner: it really is sad when you take the responsibility of B'ham's club/ scene and turn it into exactly what people imagine an Alabamian scene to be. Also, I would like NO ALLEGIANCE to know that Donny's views in no way reflect how we feel. Thank You,
Adrienne Hurgeton/ 5034 Vale Ln./ Birmingham, AL 35244

MRR People -

Was interested to read in the October Oregon scene report that the reason Satyricon is no longer doing all-ages punk shows is cuz "it's just not worth it." Fact is, every club booker in town has told me that the only thing keeping the shows from happening is skinhead nazis roaming the streets with baseball bats. It's so fucking hard to watch... these people find unity in a specific genre of music and then create an environment in which live shows can't happen. And it is good that they're not happening, because hopefully it will make the skins realize the futility of their actions, and I won't have to look at young people wearing swastikas anymore. All the journalists in this town are afraid to write an article on the skins cuz they know it will result in crosses burned on their lawns. It's ugly.

Instead of signing my name, which would probably result in the stomping of my wimpy Jewish ass, I'll just use the name they gave me -
Nigger Lover/ Portland, OR

Dear MRR,

I've been reading MRR for a couple of years and love it. I've gained some pen pals in different cities that have been invaluable as far as learning about events going on around the world.

I recently moved to Eugene from Portland and would like to inform you of the sad state of affairs of Portland. Near the end of August there was a benefit show for the Anti-Hanford movement that was to have Cheetah Chrome Motherfuckers, MDC and BGK. MDC cancelled and the club booked 2 local bands to fill in. When CCM came on to play, they went last, the lead singer began talking about Hanford and the effects it was having on us. The local nazis started shouting "shut up and play!" The lead singer said that it was a benefit and that he was going to tell them what it was all about. A large nazi did a "Sieg Heil" and the others followed suit. A fight ensued (the band attacked the nazis). When the band got back on stage they said they wouldn't play for a bunch of nazis. So if bands are looking to tour they should leave Portland out of their agenda.

Steve/ Box 63994/ U of O/ Eugene, OR 9740

Dear MRR

Two and a half hours ago I was in a real good mood, getting ready to catch the first national band I've ever seen at the local show place. Two and a half hours later, I'm here, writing this letter, feeling very discouraged...but a little bit hopeful too.

It's like this: police.

It was looking like MDC was gonna be playing in about five minutes. Two local bands and NO ALLEGIANCE (from Germany) had already done their sets. During it, MDC's drummer had been out in the crowd, which was kind of exciting, ya' know, like one of us, not some all-powerful rock star or whatever. Anyway, I was up there, knowing I was going to love the 'big name' act. But no-someone passes by me and yells "Cops-lots of 'em!" and sure enough, we had to leave. As usual, no reason was given. So I bought a t-shirt on my way out so I'd have something to remember what a piece of shit night this had become.

But once I got outside, something strange was going on. I heard music--like someone playing it--not a tape. It was MDC (some of them anyway), playing acoustic guitar, and it was like a big sing-a-long, or whatever! Everyone who knew the words was singing until (of course) it was busted. So we walked--all together, still singing. It was great. About now they started singing anti-cops songs. The cheers were tremendous! I thought this was going to be better than <u>any</u> show inside would have been. But we nearly got around the block, and we were stopped again. Why? Who knows. We were being peaceful. We were hardly noisier than the traffic, and besides, there's no one to disturb in that area, except the cops, I guess. They told us to leave again, but we kept on walking. Then, we were around once, and arrests began! One of my friends was being arrested, and another friend and I were heading up to see why, but they wouldn't let us. At that point I started hearing that the MDC drummer was arrested. No one was there to lead the singing, so we began to disperse.

But then, we got the idea to go to the police station; we had to leave there too, of course. And then it was over for good.

This night left me feeling a lot of things. I was pissed that I couldn't see MDC. But I was happy to see that people didn't give in to the authorities so quickly and that, if only briefly, there was a shred of the unity our scene needs so badly. Also, I've been very sympathetic to the police before, and was very skeptical of some of the horror stories surrounding them. But not anymore. There was no reason given for the dispersal. There was harassment when we were singing outside. I heard a policeman make a joke about one kid's hair. This isn't encouraging. No one knows if we can have shows there anymore, and we've tried a lot of other places, none of which worked.

I'm interested in feedback from other scenes-do police EVER give reasons for busting shows?

What looked like a great night of music and being with friends turned into a night of frustration (this is the second time this year cops have busted shows), a little happiness, and wanting to see both MDC (the band) and MDC (millions of dead cops).

Lane Van Ham/ 335 Bruce Dr/ Lincoln, NE 68510

P.S. Thanks for Noam Chomsky's speech transcript in #41. The cover was real eye catching. Nice job!

P.P.S. A day later. I found out today that kids from the scene all pitched in to bail out the three MDC members later that night. Bail was $50 a person so I guess they were all real generous. Yay!)

Dear Mr. Yohannan,

Well...um, it's <u>me</u>! Thanks for printing my letter in your prestigious publication (I think). Between you and I, I felt I should reply.

Hmm. Television. Being raised in front of one myself, I've come to view the TV as somewhat of an 'art form'. Television being, of course, somewhere on a level with velvet paintings and etch-a-sketch. Which is what the public wants, of course. "No one ever went broke underestimating", ect, ect. However, unlike yourself, instead of denouncing this, I tend to revel in the insipidness of it all. Bask in the stupidity of crass commercialism run wild. TV is a big influence on my work. Why, just yesterday I figured out the theme to "People's Court"! Anyway, my main interest lies in old sixties sit-coms. "Green Acres" is so surreal.

But trudging onward, my main beef is your reference to AOD. I s'pose it's my fault for even mentioning my connection to the band, but anyway on our last trip out we certainly did more than 'watch T.V. constantly' (well, except maybe Jack. He moves so slow...he farts dust). We ventured out on numerous occasions to dig the local flavor, buy cheap clothes, and party decorations. Just figured I would establish that fact. Well, I'm out of here,

Bruce

P.S. (I would like to know where I can get a life-size photo of mouse too.)

Dear MRR,

Hello. I would really appreciate your printing this letter. This is a desperate plea to anyone who squats or is involved in squatting. I am compiling research material on this subject and I would very much like to hear from all interested persons both in the U.S. and abroad regarding how's and why's of squatting, lifestyles of squat members, interaction with the community and authorities and possible police harassment.

All replies will be answered. Hope to hear from you soon. Vegetable rights and peace,

James John Russo/ 5 Independence Ave/ Conyngham PA 18219

Dear MRR,

It's with extreme sadness that I am writing of the death of my friend Vic Ferro. Vic was riding his skateboard in the bike lane of a road when he was hit from behind by a car. Vic was the drummer in local band FIVE ON ONE and worked as a roadie for AGENT 86. And, although our friendship waned over the past couple of years, we were once very close. Even though I've lost relatives before, this is the first person my age that I've known that has died. It's especially hard because I've walked along the spot where he was killed many times and it's made me face my own mortality. And on top of all of that, Vic lived his life the way he wanted and that included making a contribution after his death. Vic had filled out an organ donor card, and as a result six people, including a father of four who received his heart, have a chance to live.

Mike Briggs/ AGENT 86/ Arcata, CA

Dear MRR,

Please note that I've moved from my old flat to a new place (shit place) and therefore I've have many problems with getting my mail/sending mail off, so please excuse if you have been waiting for an answer a long time. Drop me a line and say so. My new address is: Anderz Nielsen (Boston Tea Party)/ Post Restante K.30/ 2200 Kobenhaun N./ Denmark

Dear MRR,

All right I've got a question: What's wrong with expanding one's musical horizons? What I'm referring to is DISCHARGE & CLASH! I'll admit my ignorance about the new Discharge LP since I've not heard it yet but I mean c'mon! Isn't Discharge STILL concerned about nuclear annihilation? Are they doing songs about death and destruction? SO they sound like Lead Blimp. But ain't they still talking about WW3 and the consequences thereof? It's better than lyrics about Satan anyday. I mean I don't think they're advocating SEXDRUGSNROCKNROLL like Lead Blimp. Maybe those Zepplin fanz will be more politically aware because of it! Admittedly I like the old Discharge better but just because they go a new direction doesn't mean they've TOTALLY sold out. (Especially if they show concern about world annihilation.) READ THE LYRICS and maybe you'll see that they AIN'T SOLD OUT!

(C'mon Tim, GIL SCOTT HERON AIN'T HARDCORE but I don't see you slagging HIM off!) So if Discharge is still sayin' PEACE OR ANNIHILATION they can't be that bad can they? And what about the Clash!

Mind you they may not be into what they were in '77 but have you listened to the CUT THE CRAP album? (I'll bet not!) How about the song "Are You Red-Y" with lyrics like: WAR that'll be Futuristic, WAR that'll be REALISTIC war that'll be BALLISTIC! (ARE YOU READY FOR WAR?)

The point I'm trying to make is YOU DON'T HAVE to be fast & loud to get your message across to people! OK! So it ain't what the punx like, but THE MEDIUM IS THE MESSAGE NOT THE MUSIC!

Just thought you might like to know!

Adam Rebelius/ 528 S. Humphrey/ Oak Pk., IL 60304!

P.S. Remember! THE MINUTEMEN (R.I.P. Dennes Boon) weren't hardcore and are accepted by many punx so why should the CLASH or DISCHARGE be different? NOT THE MUSIC BUT LYRICS IS ALL I'M SAYING!

Hey MRR,

This is a first for me. I have been reading your great rag for 2 years now. And have done a lot of mail orders out of it. But I thought I would let you know - and the other readers - that there are bands that rip you off through the mail. My complaint is about the X-MEN out of Chicago. I sent them $4 on 3/12/86 from your review of them in MRR #34. I've sent 4 letters since then to them asking about the tape. The assholes won't even write back. I see now they have changed their name. Also another band - CRIMINAL MISCHIEF, out of Reno, NV - ripped me off of $2 for their tape that I sent 3/28/86 out of MRR #35, so please print this in your next issue of MRR. Maybe these bands will see it and feel like shit! And to let other people know they will be ripped off if they send for their shit!

"Hey Joe" Skowronek/ 3392 -116th Ave NW/ Coon Rapids, MN 55433.

Dear Maximun R "n" R:

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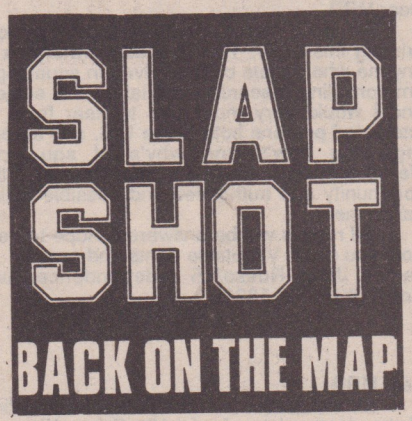

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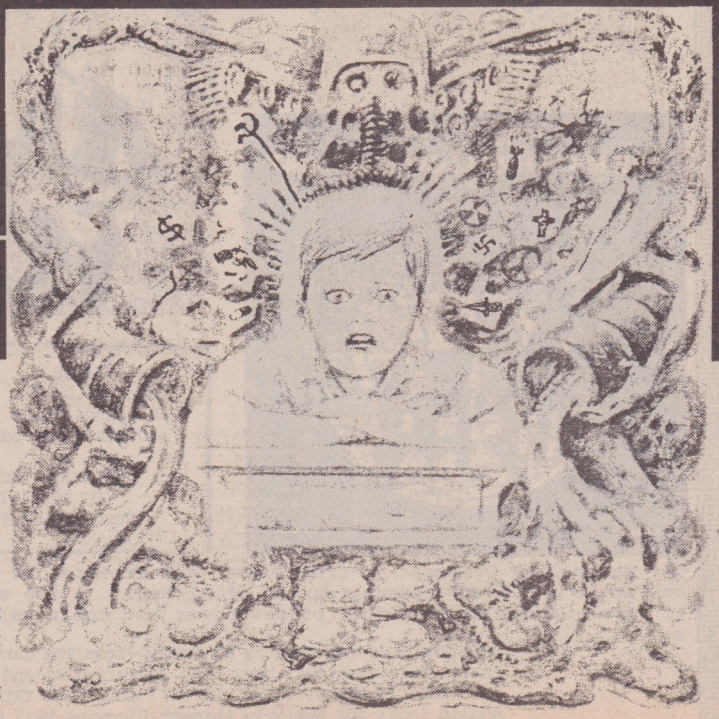

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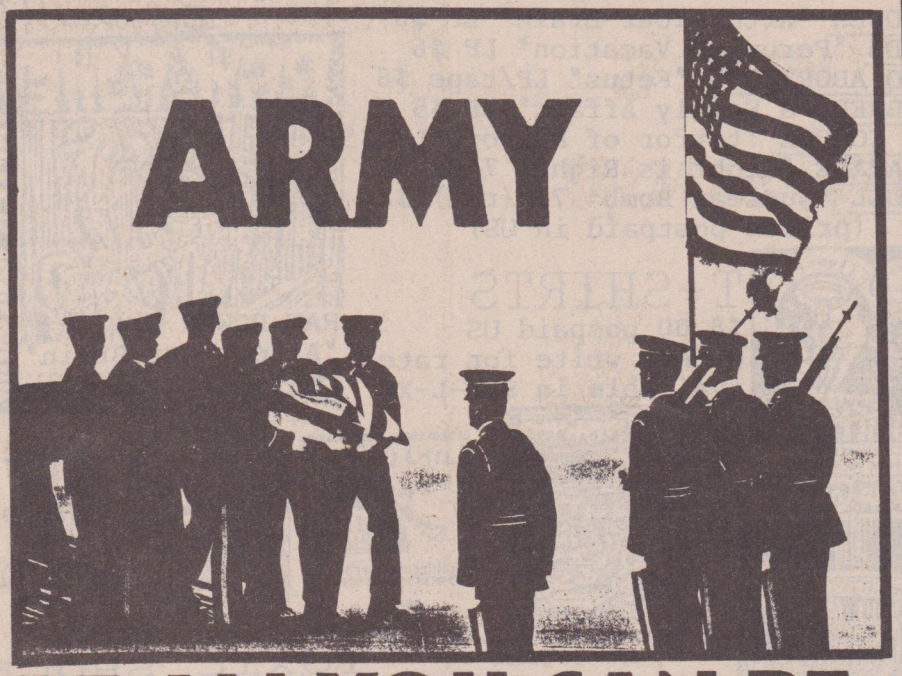

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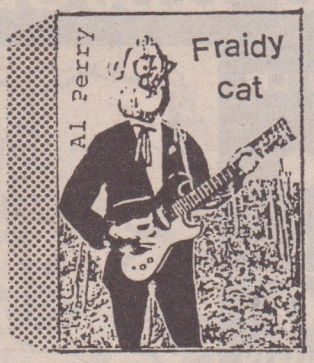

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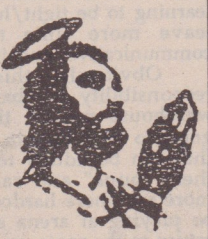

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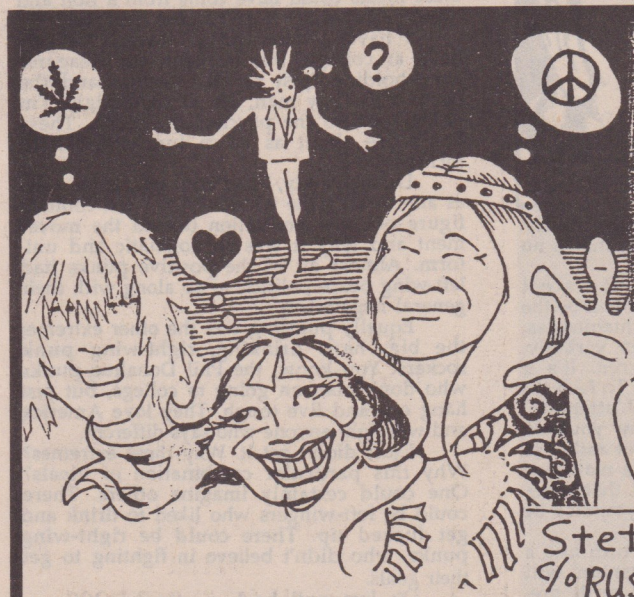

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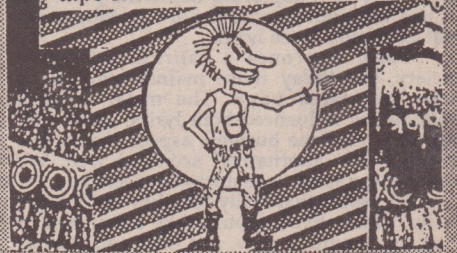


COLUMNS

opinions expressed are those of the columnists

So what's so radical about punk/hardcore, what sets it apart from other music forms? "Well, the lyrics are radical" say some, but hell, lots of musical forms are just as lyrically rad. "It's the super fast music" say others, but even that's become generic and predictable.

It's not uncommon to hear punks speculating about what the "next" phase will be, an understandable undertaking, but when wondering about what might make punk vital again, I think most people are looking in the wrong direction.

It seems that most hardcore or speedmetal bands are having a very predictable affect on their audiences these days, eliciting very similar responses (moshing, circles, pit action, and often stupid violence), and most bands seem willing to leave it at that. It doesn't matter how well-intentioned the band is as individuals, how sharp their lyrics are--as long as they play at a certain speed or with a certain level of power, they will be unable to evoke anything resembling an intelligent response, will not be able to spur imagination or creative juices, will not inspire the crowd to constructiveness. It is here, in the performance, that most all punk/hardcore bands have proven themselves to be.....very **traditional** and **boring**.

From my point of view, bands have a responsibility in what reactions they bring on. If the velocity of the music puts people in rages that cause violence, or if their music deadens senses, bands (especially supposed hardcore bands that say they "care") need to think about how they can deal with that. Sure, they're intent on playing well, and can't really see beyond the second row of heads to know what's really going on--how can they possibly have the presence of mind and energy to deal with all the bullshit that erupts, from general violence to the now-normal state of idiocy and passive consumerism on the audience's part.

Well, I think that's a cop out. If punk bands were truly "alternative", they would put as much effort into their responsibility as into learning to play well or writing good lyrics or saying all the right things in interviews. Maybe, if they gave a shit, punk bands could add a member or two to the band whose sole purpose would be to determine what was happening and then construct approaches for dealing with that--sort of directors of the performance, someone who has some theatrical abilities, a spotter for the band, but a bone fide member nonetheless. Bands write about violence, apathy, idiocy, etc., all the time, but lyrics are one-dimensional, and what better way to really bring home the point but to use the audience as the living laboratory that exemplify those lyrics.

Punk was once a satirical mirror of society, but today those mainstream values have permeated punk. The metal or rock attitude has influenced both lyrics, music and attitudes. And the business aspect of rock has invaded the "alternative" scene as well. We are now the same as mainstream society.

So, bands that really feel they are "punk", really "alternative", should take advantage of their opportunuity now, use their audience as a way to make points, a way to educate, a way to make shows lively and fun, and a way to add a whole new meaning to punk.

Can you imagine shows where some band members walked into the audience and played, or where these new proposed band members were as accepted a part of the groups as are drummers, where spontaneity and dealing with trouble or the crowd's sheep-like mentality were as common as metal guitar solos? Can you envision clubs where promoters actually encouraged bands to create an intelligent or artistic confrontation with "normal" values, or can you picture bands who decided that maybe less time spent on learning to be tight/hot shot musicians might leave more time to be more creative, communicative, and interesting performers?

Obviously, this is too much of a responsibility for bands alone. But at our warehouse project, this is something we're going to encourage in bands, a new dimension that can be added to shows to really make them "punk" and radical. At a time when more and more hardcore bands might as well be playing at arena shows, I'd like to see a return to the roots, an addition of creativity on the communication scale, a simpler form of punk and a more challenging aspect of performance--democratization again, with less solos, egos and posing, and more attention to values, eye-opening concepts, awakening the audience and themselves.

When I leave a show, I want my brain and imagination to be as exercised as my body. THAT would be really radical. Lyrics and good intentions aren't enough. It's time for a whole new front, a humorous, biting, multi-dimensional and imaginative way to confront our society--right there at the show. If gigs are boring and staid, redefine them and it'll rejuvenate punk. It's the dimension we've all been wanting--not a whole new form of music, but a whole new way of delivering it.

EASILY AMUSED · MARTIN SPROUSE

At times, the faults I see in others are the same that I can find within myself; this is no exception.

On topic of communication, if it's not the lack of it that will seperate us it will be the way we surround it with self-righteousness. The ability to manipulate others verbally, enabling them to oppose or agree. It's a behavioral habit, a child-like greed. To feed the starving ego or to gain personal attention, others are put in their place - below yourself. Not to exchange, share or learn but rather to win. Whether it's blatant or subtle a malicious intent exists--a self-centered tactic that relies on others weaknesses that lets yourself be heard, seen and felt.

A common conversation can turn into a war of the wills. The righteousness will destroy. Questions will be asked with predeterimed answers already in mind. Two people become opponents in a struggle for the final word. Sides are taken, it doesn't matter if you agree or not, take a side and convince yourself that you're right, for there is a battle to win. If you don't compete, your only strategy for survival will be the ability to become overally defensive. Intimidation will bring out insecurities, leading to anger and self pity.

It makes no difference what the situation is, humorous or serious, the possibility for one person's righteousness to arise is always present. It goes unnoticed all the time, suckering everyone--a domino theory, to say the least, when communication exists but is abused in such a way as this: no one is right and no one wins.

I was madder than the homo who learned that all the LIVE AIDs benefits did not mean that they had found the cure. Everywhere I turned I kept getting punched in the puss by the purveyors of POSITIVE PUNK. "Positive" is something I enjoy in hardcore as much as I enjoy it in the result of VD tests.

Now before the skateboard army slides down Bleecker Street to my door, let me make it clear that I'm separating the general "positive" philosophy from the individuals who believe in or espouse the philosophy. Some of my best friends are Positive Punks.

I know, for example, that when I run out of heroin anywhere near Reno, I can count on the 7 Seconds guys to refill the stash - at a good price. In New York, Youth Of Today don't think twice about sharing their crack pipes with me, no matter how short the supply. Finally, ever since he's been in San Francisco, Marty Sprouse has given me sloppy seconds with whoever his latest twelve year old street girl happens to be.

It's not the individuals that I'm complaining about. Many of them are pals. *[That's what you think! --Martin, Ray, Kevin]* My complaint is with the philosophy. It is too damn NEGATIVE.

No smoking. No drinking. No fucking. No meat-eating. No drugs. No fighting. No picking your nose. This is positive? Most of these ideals could have come from a Ron and Nancy TV speech - in fact I think they did.

I haven't taken drugs since my hippy days at college, but between the Reagans' hand-holding "just say no" lecture and the posipunk's "hey man, I'm straight-edge," I'm going back to the psychedelicatessen. These Posi's are about as much fun as a church picnic.

Until recently, I had been puzzled as well as annoyed by the whole thing. I just couldn't figure out the motivation behind the movement and why it was so dogmatic and uniform. Almost all of the positive punks had left-wing peace politics, to go along with their general negativism.

Equally puzzling was the other extreme: the big, hard drinking, right-wing punk rockers. You know, the Phil Donahue punks who don't plan on going to college, but just hang out and live tough. They love America and will fight anyone who says different.

I just didn't get it. Why these extremes? Why this particular combination of ideals? One could certainly imagine others. There could be left-wingers who liked to drink and get fucked up. There could be right-wing punks, who didn't believe in fighting to get their goals.

Ok lets pull back a minute, did you ever talk with someone who had a cold? A little tear-drop shaped bubble of snot leaked out of his right nostril and rested on the upper lip. You started focusing your attention on the clear dribble and you lost all sense of what the person was saying. He could ask you a question and you would be startled, unable to answer. That nose drip obscured the message, because it was the most obvious - but not the most important piece of your sensory input. That is what happened to me. I was so carefully concentrating on how these two groups of punks were DIFFERENT from one another, that the actual message passed me by.

I promised Ted, boss of See/Hear (the fanzine store in New York), that I'd credit him with the epiphany.

"I can't figure it out," said Ted, taking another puff, "Rock 'N' Roll used to be the rebel music. Rock'n'rollers fought against all those things supported by *The Establishment*.. Now they want to be just like their parents."

That was it! The key to the problem! The common thread that runs through all the punk rockers: They want to be like their parents.

The straight-edge posi-punks come from backgrounds where their parents were baby-boomers, active in the sixties anti-war stuff. Mom and Dad are college educated, and infused with the yuppie health fads of non-smoking and non-drinking. The tough right wing punks come from working class, often immigrant families. Dad works in a factory and is proud to live in America and have the chance to do so. He's a hard drinker and not the kind of guy you'd like to get into a tough fight with.

It's not the DIFFERENCE between these two punk groups that is the key -- it's the similarity. BOTH of them are Falwell's success. BOTH of them are saying, "It's time to return to the old values - to our parents' values." BOTH groups think of themselves as rebels and outsiders, but with the exception of skateboards and haircuts, they already have become their own parents.

You would think, reading the average MRR UK scene report, that Britain is populated entirely by dreadful toy-town poonk wock bands called The Messed About, The Not Very Nice At All, The Poor Bastard Deprived Exploited Completely Shit Depraved Scumbag Epsilon Shat Apon Morons Wot Never Went To No School Cos We Cunt Not Afford No Shoes... etc. whose members all live in puritanical collective farms from which they emerge each night to bite the heads off chicken farmers in a crazed vegetarian frenzy. You'd be right, this is one weird country as no doubt you are already aware from having seen Mary Poppins and The Benny Hill Show.

Americans who I meet in London often ask me why nobody loves them. "Swells," they say in that horrible whining way they have, "How cum all you folks in Yoorp taken to tarring and feathering innocent American tourists and petrol bombing McDonalds? Are you not grateful for the blessings of Americulture?

This is to miss the point somewhat. It is Americans themselves that are disliked. Why? The reasons are manifold and complex but basically boil down to

a) Violence and

b) Sex.

Your American is an unbelievably violent person. The average American child will have committed over 7 murders before he has learned to walk at about the age of puberty. The reason it takes him so long is because Amercian children are disgustingly fat being brought up on a diet of pancakes and maple syrup, super-thick shakes, juicy buffalo steaks and root beer. It is because they are so fat that they are unable to see or, even more importantly, touch their own genitalia. This is what makes Americans so violent - sheer stark screaming sexual frustration. Most Amercians are so ugly that the only way they can achieve orgasm is by masturbation which is just as well really when one considers that Amercians are rife with all sorts of weird veneral diseases. This is why Americans like stealing other people's countries - so they can force foreigners into having sex with them.

It is not surprising to learn then that the American is a prude. The USA has got to be the most sexually repressed nation on the planet. The architecture is a dead giveaway. Other peoples have sex - the yanks build skyscrapers. In at least 19 states it is a capitol offense for a male to experience a pre-marital erection. In Southern California in 1983 an angry mob lynched, burned alive, disemboweled and dismembered two five year old children who they had caught watching flies copulate.

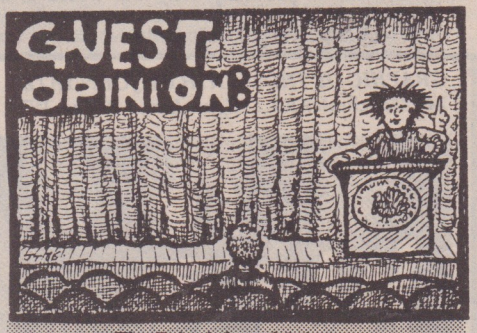
The dress sense is also rather offensive. The dayglo socks. The lurid checks, the blotchy complexions, the bermuda shorts, the skull caps with the propellors, the "Kill 'em all - Let God Sort 'em Out" t-shirt - Yuckeeeeeeeeee!

Then you have the mutilation of the English language. Do you realize that the nuclear destiny of this planet is in the hands of a man who can't pronounce the word "nuclear"?

Most damning, however, is the fact that America is not possessed of any substantial Socialist or Communist parties. Communism is the only sane, rational and humane system of government yet figured out by human beings. It elevates justice, democracy, freedom, internationalism and peace. It is the enemy of greed, injustice, self-interest, war and patriotism. It therefore follows that the more communistic a nation - the nicer the people in it. The USA is the least communistic nation in the world and is followed closely in this deficiency by its main trading partner and fellow war criminal the USSR. Why is it then that the Russians are so nice as people? This is because the Russians are in tune with their bodies. They eat a healthy diet, masturbate regularly and speak English with a charming and intelligible accent. How unlike the greasy, dribbling slug that is the average American.

Hopefully one day America will be able to take its place amongst the civilized nations of the world. Before this can happen however, there will need to be some pretty drastic changes. I suggest therefore that America be subjected to fifty years in total quarantine under the supervision of the Cambodian armed forces. During this period any citizen found in contact with drugs, handguns, television, bubble gum, or food will be lobotomized.

Believe me. It may be your only chance.



The Principles of Science

Factual futuristic spaceflight proposals such as solar power satellites, manufacturing in space, manned space stations in Earth orbit or on the Moon and Mars economic mining of asteroids, space colonization, and communication with Extraterrestrial Intelligence, are hardly more feasible than fictional spaceflight with no attention given to practical physics, being that humanity is out of integrity with basic moral and legal principles. Like a spreading infectious disease, we would add on to our house, and if we don't deal with the essential issues the foundation and structure are degenerative. Radio shack Earth broadcast regularly the refuse that represents our culture and civilization through radio, television, and telephone waves for anyone outside to intercept and be impressed by. A possible reason SETI hasn't detected an ET signal yet is that we've been celestially quarantined (ha). Global enviromental deterioration plagues us in such ways as irreversible elemental pollution, waste disposal, strip mining, soil depletion and errosion, deforestation, endangered and extinct species, acid rain, iconosphere depletion, the greenhouse effect, the radioactive contamination. Chemistry endorses the production of detrimental food additives, nonbiodegradable ingredients, and binary chemical munitions, and physics endorses the nuclear industry. Factory agriculture abuses artificial pesticides, herbicides, growth stimulants, dyes, and preservatives for high yield output at minimal investment. Factory farming abuses animal livestock for the same. Industrial progress and prosperity that builds communities, provides jobs, and supports civic projects, also means company suppression and falsification of documented data reports on hazardous (carcinogenic, teratogenic, mutagenic) product conditions and the assault of the local biology. These are exploitations of the Earth's resourcers by parasitic Consumers with short term profit goals. We need to demonstrate a responsible and cooperative relationship between manmade techonology and nature.

The space shuttle was depended on as the exclusive satellite-playload launch and orbit vehicle for the U.S., as rival entrepeneurs of this system were discouraged, as attempts to make it cheap and routine disregarded safety, and as military, intelligence, commercial, and then scientific research and development were the priority importance to the government agency, and with the Challenger disaster several flaws of the National Aeronautics and Space Administration's management were exposed. NASA is on a tight federal budget and is directed by the White House, which is little concerned about true science. It is a conservative estimate that over ten times the U.S. tax dollars per annum are spent on the war machine than are spent on health, education, and welfare, as hunger, disease, homelessness, illiteracy, unemployment, and poverty run rampant, and that's so-called U.S. security.

The space shuttle disaster is not a setback if its main function is as part of the Strategic Defense Initiative. Besides military workings, satellites and telescopes are useful for world communications, weather forecasting, marine and aviation navigation, study of the ionospheric atmosphere and the Sun, study of the electromagnetic spectrum, plus advancers in understanding our solar system, galaxy, and universe. An historical flyby and study spaceflight mission of Comet Halley this 1985-86 return was denied NASA by Presidential policy, putting the U.S. behind other equipped nations in interesting and helpful information. The lame excuse was expense, which was comparatively moderate. Fuel companies ignore alternative energy methods that aren't as financially lucrative, imposing the U.S. to rely on indiscriminate reserves, and utility (power, telephone, television) companies overcharge the people for electricity and radio waves that any minor with an electronic background can affirm is a free-as-air force and is simply tapped with wires, antennas, transceivers, and cells. We're aware of the problems, so who is committed to the solutions? Hope of the future scientists, apply ourselves. Happy Holidays, 1986, The United Nations International Year of Peace and the Trees. Michelle Cali

general books-

Science Journal

Science Digest, Discover, and Omni magazine

Psychology Today magazine

Astronomy and Sky and Telescope magazine

Smithsonian magazine

Mother Jones magazine

The Tao of Physics by Fritjof Capra

Tune in the World with Ham Radio by the American Radio Relay League

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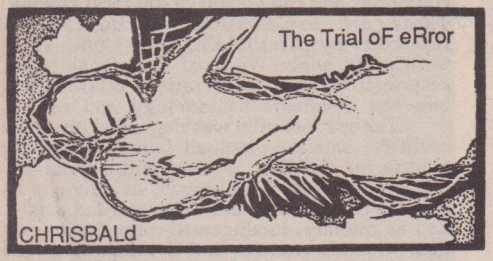
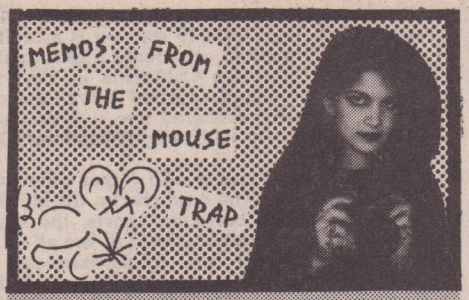


So I left off ranting about giving up and changing ideas, well maybe I should write about why I feel I have any kind of right to say anything about anybody. I guess this will serve as well as an explanation of this column. There is a point in any situation with another person that judgements will be made, if it involves conversation and interaction, the conceptions you get will be a fairly accurate idea of one side of the person's personality that you are dealing with. From here you can make decisions about them, whether this person is friend or enemy or in betweeen. When you begin to make judgement on what you read or see to be the truth, the legitimacy of your opinions begins to get fuzzy. There are no clear lines that say this is the way to see this. So you are left on your own to decide what your view is going to be. Many times I hear about things that I feel are wrong and should be spoken up about. Many times I am not personally involved and the actual truth is hard to know but from sources I feel to be reliable I get information on which I base my opinions. On political issues it is easier to speak out since information is readily available, whether it's the half-truth of the press or the total lies of the government, it is pretty easy to get a good idea ot what any given issue entails. When you step into the realm of personal politics it usually comes down to one person's word against another's or how one feels about the actions of someone else. Taking the side of the observer this time (since it is the given role I play as master of these words) I can only say again that in every situation it is different but one thing is always definite and that is that it is only one way to look at something, that is all I will ever say it is, this isn't fact its ideas and they exist in hope that people will respond and understand them. (I believe in what I say and I won't write words that are pointed and try to make look bad anything that I feel isn't bad. Then again if I feel something is bad I will try wholeheartedly to make it look every bit as bad as it is.

Almost all I speak about is from personal experiences and I can never rule out the possibility of being moved by my own bad intent to say what I want in anger. Anger moves me to speak from my heart of hearts, it strips away all politeness and formality, and let's get said what I want said. I am an irrational person but I see this as an asset in this world of overtly self-conscious and self-serving people who all seem to have the most logical plan of how to make the world a better place for themselves at whatever cost to the rest of the world. I can list a million examples if you want, but I assume you are all fairly intelligent and know that we don't live in paradise. I can only move myself against this trend and hope that in speaking my mind I can try to learn more ways to change it. Use your right to speak out against what you disagree with and always strive to change the world in whatever way you believe most in.



I'm attempting to be a student, like most of you out there who go to school-I take shit from jock assholes, administrators and teachers. I also get much of my required sleep during those atrociously boring classes commonly labeled "G.E." (general education). But between winks I read a book that really hit home with me. The main reason I read this book was because I had to for a grade, but once I sifted through a lot of the boring dribble this book had to offer, I came across some points that are still valid today even though the book was written about 140 years ago; the book was Walden and the author, Henry Thoreau.

The interesting thing about this book was that Thoreau was a non-conformist in the most extreme extent. His beliefs were much related to the letters that MRR often prints (and even the focus of one of my columns): people shouldn't be judged by their fashion, and that people often take more than what they need--clothes, housing, food, etc. Though this was only a minor focus of the work it proves that our ideas about the masses--and judging a book by its cover--are not new concepts. Ok, enough with the English lesson, it's history time now.

Most of the geniuses of our world have been quintessential nonconformists: Emerson, Thoreau, Einstein, Darwin, Galileo, and Socrates. All these peoples beliefs didn't fit into the mainstream of thought of the time. As a result, some were jailed or even crucified. My point is we aren't going to change the way the majority of the boobs in this world think--this is probably why the world is so fucked up (the boobs are the people in influential positions). It usually works out that after some of the more outspoken non-conformists are, people soon realize that the Darwins or the Thoreaus they so persecuted (Walden was a flop when it was first published and Darwin's theory went to trial) were actually right.

Interesting trivial fact of the month: Did you know that Phil Alvin of the BLASTERS is a mathamatician and used to teach at Long Beach State. And that Gregg Turner of the ANGRY SAMOANS is working towards a PhD in mathmatics (I know the list goes on). See, there are scholars in rock n roll! *(Editor's note: Jeff Bale is geting his Masters at U.C. Berkeley and Vic Bondi (A.O.F.) is going for his PhD in history.)*

All-Purpose Protest

Protesters in Minneapolis burned U.S., Soviet and McDonald's restaurant flags during a demonstration against government, corporations, the news media and 'every major institution.' Six of the anarchist protesters, described as punks with wild haircuts, were arrested and charged under city ordinances with firecracker violations, public burning, damaging property and disorderly conduct.

GRAPHIC OF THE MONTH BY: JOHN YATES
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Biafra Crucified For Art's Sake?

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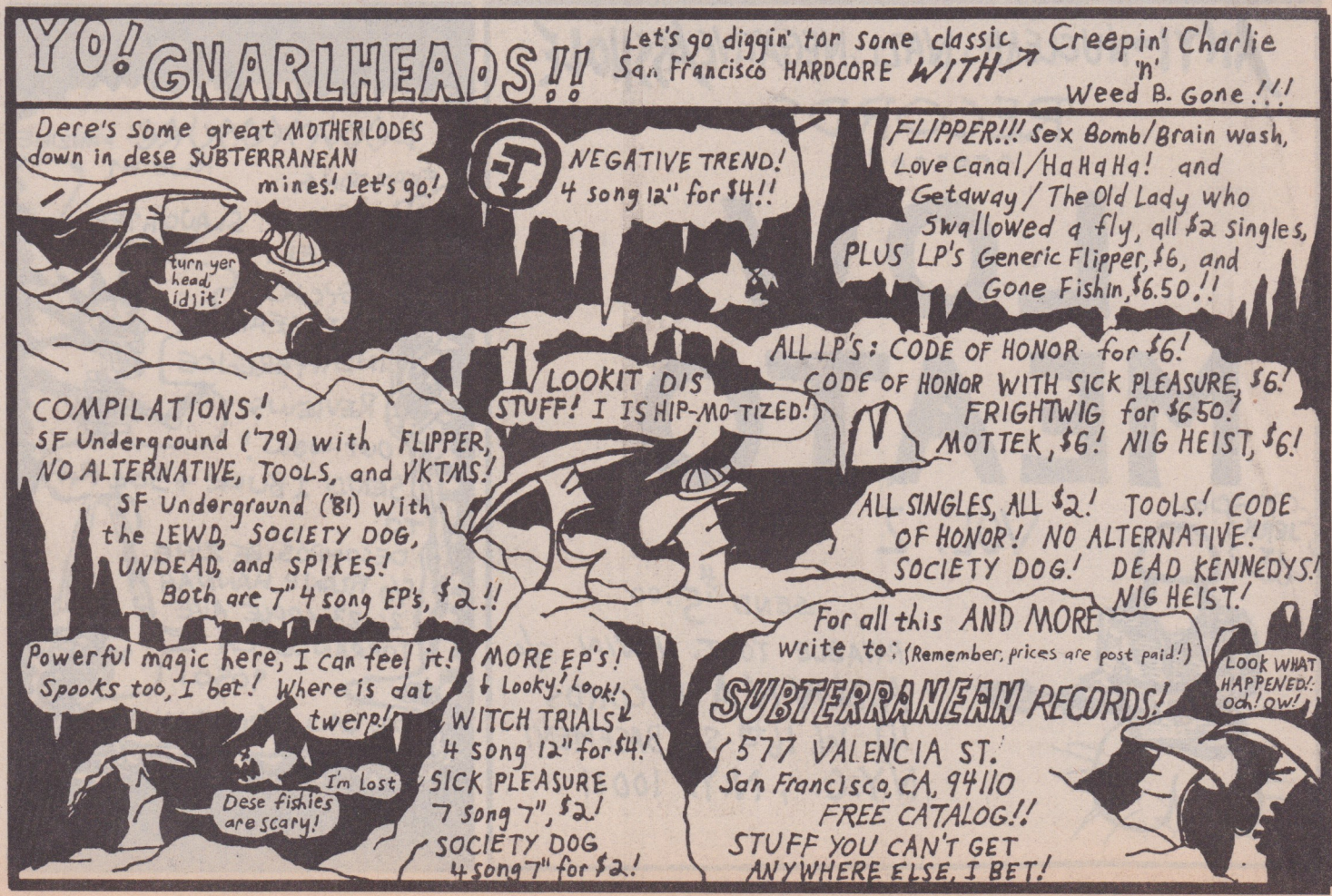
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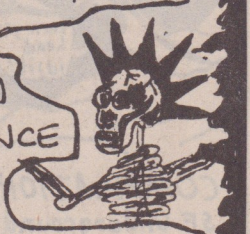

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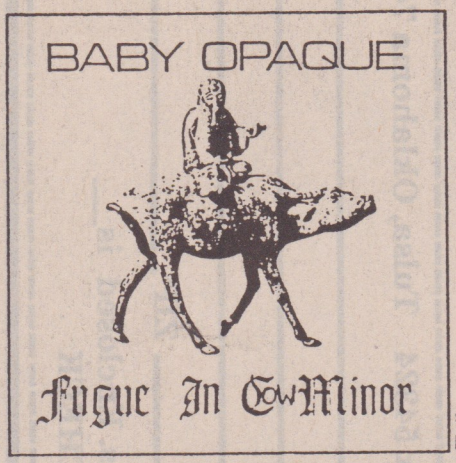

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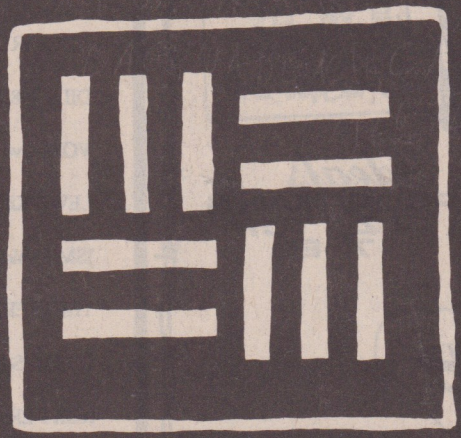

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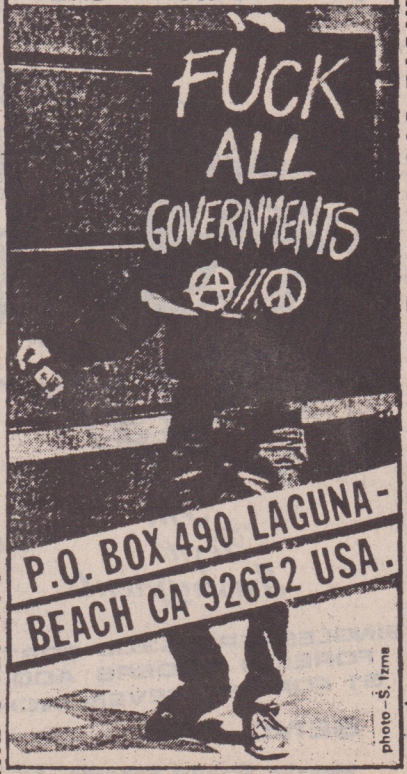

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STETZ

Interview by Jonathan LeVine

Out of the town Union, N.J. have come such great bands as A.O.D. and Bedlam and now comes another phenomenon: Stetz. Stetz have been around for some 4 years and have been on various compilations but now after much hard work have finally released their debut record entitled Songs of Experience. Their music is both diverse and creative from hardcore to punk to garage rock and is what Punk Rock is all about. Stetz is: Brian - guitar, vocals/ Frank - bass, vocals/ Mickey - lead guitar/ Wayne - drums.

MRR: Could you give a brief history of the band and its life in New Jersey?

STETZ: The concept for Stetz began October of 1979. In September of 1982 we formed as a trio that still stands today with the addition of our lead guitarist, Mickey. Since we formed, we never were crazy about playing out, but now, especially with the release of our debut LP, we're very eager to play anywhere.

MRR: We looked up the word "Stetz" in the dictionary, but we couldn't find any such word. What does it mean?

STETZ: The word "Stetz" goes back to our days in high school. We still haven't told what it means and we're not going to, so there!

MRR: Your new record seems to be very diverse and creative with a mix of hardcore, punk and 60's garage music. What's the inspiration and what are you exactly doing?

STETZ: The album has a mixture of styles because somewhere along the line we learned how to play something else besides hardcore. When we first formed we were a total hardcore band because it was all we were able to play. But after you've been together for four years you're bound to improve so our songs started taking on different styles. We still dig the hardcore though. We're just playing other stuff along with it. Ain't that peculiar?

MRR: Between the different types of music on the record which do you prefer most?

STETZ: We really love side Bodacious, but Wayne is still a thrasher at heart!

MRR: There's a song on the record called "Kean College". By any chance do any of the band go there?

STETZ: I'm glad you brough up that song, because that college has got to be the biggest influence on Stetz. Brian and Frank go to Kean College which is pronounced like the word "cane". We thoroughly enjoy going there because it's cheap, it's in Union, and we feel like we're back in Union High School.

MRR: What strong beliefs does the band share?

STETZ: We're all for anything that will help people. We like to think of ourselves as a human public service announcment. We're pro-education, pro-Mothers Against Drunk Driving, we're even pro-gay rights. Homosexual men are lovingly attracted to our bass player, Frank. In short, we just like to spread that cosmic love vibe.

MRR: What are some other projects the members of the band work on?

STETZ: You may or may not have heard about the first and only video comp of its kind, HardGore. Brian is the Frankenstein behind it and has received a good enough response to push him to make HardGore 2, which will probably be out by the coming of the new year.

MRR: Are you on any other vinyl?

STETZ: Hardcore Takes Over on Dirt Records; One Big City on Big City Records; N.J.'s Got It on Buy Our Records.

MRR: Does Brian really have a pink paisley guitar?

STETZ: He sure does; it's a Fender Telecaster 1968 re-issue that sounds as pretty as it looks.

MRR: Where in the tri-state area have you played?

STETZ: The two main springboards to our phenomenal success have been the Anthrax in Stamford, CT, and the Dirt Club in Bloomfield, NJ. We have also graced the presence of such teeming metropolises as Trenton, Dover, Rahway, and Union, NJ. However, we do most of our playing in Wayne's basement at 407 Prescott Rd in Union; admission is free and all ages are welcome. Come on down, y'all!!

MRR: What are the band's future plans?

STETZ: We would like to keep making records, but we've got to make some money back from this LP. Also, we would appreciate the states of Massachusetts, Philadelphia, Connecticut, Maryland, and New York writing because we want to book some shows and visit some radio stations in those areas.

MRR: Where can people write to you to send lots of supportive mail or contact you for shows?

STETZ: Write to: HardGore/ PO Box 974/ Union, NJ 07083, or to Stetz c/o Russo Syndicate Records/ PO Box 6141/ Union, NJ 07083. Or call Brian at (201) 688-7722. Stetz's LP Songs of Experience is available for $6.50 ppd. $5 for double-sided T-shirts.

In conclusion, Stetz would like to share with the readers their motto: "IN WAYNE WE TRUST".

CRASH BOX

ITALY

The band originally formed in late 1982 and the first line-up was: Marco-vocals; Fabio-bass; Bundy-drums and Fabrizio-guitar. All members played in several bands before. The band started practicing and doing small local gigs, then playing more and more all across Italy. In May '83 the first release, a 12 song tape, quickly sold out and it's out of print now. The tape was well received also overseas, and made CRASH BOX well known. After that, there was a crisis inside, and drummer, guitarist and bassist left the band one after the other, so there was a litle split for some months.

In winter 1983 the band reformed with Fabrizio still on guitar and two new members: Titty on bass and Giona on drums, who were in a band called LOGGIA P2 from a city near Milano. CRASH BOX started again playing and in April '84 they recorded a 6 song 7" EP which was sold out at the moment, about 1500 all over. The band tried in August '84 to play in USA but when they were there a local promoter made some bad jokes with us, so the final result was just 3 dates played, a lot of money wasted and stolen, and an amount of good and bad experiences to remember.The whole story is too long to be printed here, anyway check out in MRR #18 for a letter that the band sent to explain all. Our drummer, who was not in USA with us, left the band after we went back, and also there was another replacement on bass: Marcello, originally from RAPPRESAGLIA, joined us instead of Titty.

New line-up has played until June '85, until our new drummer Fulvio, originally from SS20, left because he shall join the army for 1 year. Unfortunately, we never got to play overseas (just one gig in Nagold, West Germany) but we plan to do it when Fulvio will be back from his forced holiday.

MRR: Give us the latest news of the band.
C: CRASH BOX is together from 1982, but we played regularly until middle 1985, after that our drummer went to the army and when he went back after one year, we had that sad surprise of having our guitarist, Fabrizio, called also to military service. It has been a real shock, as he was told that he was not going to do it for some health problems: for two times they refused to call him after a medical visit, but suddenly they sent this piece of paper, called him in a tour of south Italy to start his military service. We have just played 4 gigs in the last 2 years, we also had so many line-up changes and everytime there's a new member it takes so much to teach all the songs. Anyway, now there's me left on vocals and Marcello on bass, we should play also, until Fabrizio comes back from the army, with Tommy, a guy who plays guitar in a thrash metal band called EXTREMA.

MRR: Apart from playing, what are the other interests of the band's members?
M: We are all different people and we share together a lot of various interests; like Fabrizio is a skater and a motobiker. He's also into graphics, as he works in a graphic studio. Marcello goes often to a gym club where he follows some oriental kick boxing courses and similar things. Fulvio (drummer) he's both working and studying at the university, and I personally am involved in the local punk community who found itself at Virus, our local squatted club here in Milano as a promoter. I also share the work with the TVOR zine with my freind Stiv, and lately I'm very much interested in studying esotherism, all the forms of magic in the world--dark and strange sciences and stuff like that. I have always been attracted by the unknown and that's reflected also in my lyrics. But that's just a little part of our interest, they're too many to be mentioned all.

MRR: How much are you involved in your local scene?
M: As I said, it's from the start of the Virus in Milano that I have been involved as a promoter and editor of the biggest Italian zine TVOR. I have also started our own distribution, so bands who'd like to have their products distributed here, just send us a sample copy. Also, the other members of the band have been involved with the Virus in various things like doing flyers, going to put them on the walls regularly and other stuff like that, like working inside to make our club comfortable. It may sound a little bit strange but it shows how cooperation works for real, if all the people are united to do something. Marcello used to live in the squat where the Virus was originally until it has been evicted by the police in May '84. Some of us are involved in helping the squat movement and I also have with some friends a TVOR weekly radio show on a local alternative radio called Radio Popolare, which broadcasts on FM 101.500 every Thursday at 16:00.

MRR: Are your lyrics more on a political side or do you deal with other feelings?
M: I write all the lyrics, and they deal mostly with personal feelings, though I'd like that anyone who reads them should give a personal interpretation of what I write about. That will be great, I encourage people always to read between the lines. You can find anything you want inside it, take it just as proof of your creativity. Lyrics are not good to me until and unless they start moving your brain inside.

MRR: Do you feel there's some developments and growth in the punk movement today?
M: Sometimes, and for something, yes. But there's always something wrong, and that's what makes me go on stronger. Sure, we have shows, good bands all around and stuff like that, but is this so important? I don't give a fuck about the so-called "scene". It seems that for most of the people it's just a matter of puting on gigs, but after they're over, what's left? As CCM said in the interview you published some issues ago, "Punk was an opportunity". It's just a little step that could help us to deal better with our lives, when referred to terms like self-managing our things, social consciousness, constructive actions to build up a better future. I really get depressed sometimes when I hear all the usual problems like bad mouthing each other, violence and bigotry, poseurs and stuff like that, but since so many years that I'm involved in this "movement" (I hate this word but can't find anyone better, movements need leaders and we sure don't

need no ones) I've always met intelligent and creative poeple that makes me still go on stronger than ever. The real question isn't about punk being dead or alive; punk is alive for the people who keep it alive, and I think that the key for the future is originality and finding every day new goals to keep your spirit and your mind alive and kicking. I would also like to recommend to everybody to avoid ignorance, one of our worst enemies, by reading everything you can. Everybody should develop in this way his culture and a critical consciousness, and also being informed of what's going on all around. We share this world with a lot of other people and we have to take care of each other if we want not to be involved in their death projects that are threatening our lives day by day. And your ignorance is their best way to keep us slaves to their lies.

MRR: What's next for CRASH BOX?

M: Well, at the moment we should practice with this guy of EXTREMA at the guitar and we really hope to have this fuckin album recorded as soon as possible. The worst thing is about wasting time again with teaching him all our songs; that is very boring and depressive but if everything works well we hope to record the LP before January, and if everything goes well, we'd like to tour some European countries at the end of December. We have still some spare copies of our 7" EP called Vivi! that we sell for $3 ppd., and have a bunch of stickers and 2/3 small posters available. Just send us smone money like 2 or 3 dollars. T-shirts are in the works, and we also want to say for the last time that we're not dead and we'll rise again! Is there anybody who wants to swap flyers with me? Got more than 600 from all the world, also big posters. Please if you write for info enclose 2 IRC's or money for postage, I'm really broke at the moment. Thanks to all people who wrote me for the band and the zine, and see you soon!!!

Marco Medici/CRASH BOX/ Via Abbiati 4/ 20148 Milano/ Italy

TEXAS

TULUM

Finger Disease
We may sunrise, values new
Zombieland New York and you too
Falling child clinging on
Psychic Entropy already grown
Melodrama swarms around the room
Real slow music
Enter sound pictures
Social phenomena, ignored alchemy
Revolution of misunderstood sincerity
Numb lost in psychology
The burning edge, strange good
Now do what you should
No one I see knows what to do
The mechanics of time
Fix our world
The psychotic saints just are
This side of the door
Not near, not too far
Never less, always more
Tracking blood across your floor
Elevator madness
Carved spoken idols
Repressed primitive, unconscious grip
Now return, you took your trip
The forgotten thirst now is lit
Real slow music
Enter sound pictures

Namaste! My stick, my waterbowl, my stick. He pulled his hair until his teeth were ablaze and his inner being apologized to any insect accused of crackling in the courtyard fire.

We are TULUM from Austin, Texas. TULUM consists of Mark Macias on bass/vocals, Joel Crutcher guitar/vocals, Carlton Crutcher vocals/bass , and John Foxworth drums. We are University of Texas exes except John who is still serving time. We are excited by: Hawkwind, Chrome, Joy Division, Garbage Pail Kids, The Stooges, The Stranglers, 13th Floor Elevators, Richard Alpert, The Pop Group, Carlos Castanaeda, Truth, H.P. Lovecraft, Can Spiderman, Amon Duul II, Reality, & Mexican Food.

We've played w/Not For Sale, Psychedelic Skeletons, JFA, Elegant Doormats. We were to open for Faith No More on our first show but a band member was injured in a dreaded car accident and we could not function properly.

Mike Chester of N.F.S. recorded a tape for us in Feb. '86, entitled Vibrating Mood, and we are currently working on a new tape entitled Voluptuous Astral Freeze. There are hordes of great bands in Austin with not many places to play... Love and peace; there's nothing to lose and everything to gain.

TULUM/1000 E. 15th St./Austin, TX

CALIFORNIA

MUSIC FOR A DAMAGED WORLD

...From the forbidden wasteland of the San Fernando valley, in the hellhole known as Southern California come The INFIDELS, here to give punk rock back to punks, rock and roll to those hip enough to appreciate the real thing, and the non-believers their wasteland to play chicken with moving vehicles in. They've come to kill boredom and put fun back into the 'ole hoodlum rock and roll game (if not for the world then at least for themselves). Definately music for those with a sense of humor (preferably twisted),a warped social conscience, and an awareness of pain, pleasure, love, hate, and so forth. In other words, these boys are about everything that makes rock and roll put a chill in the heart of every young Republican and a knife through the tires in their BMW's (B-reak M-y W-indows ?). So here you have it boys and girls, The INFIDELS, real rock and roll rebellion.

"We're about reality," says guitarist James, who's hobbies include photographing winos, skateboarding, surfing, and plotting the overthrow of western civilization,"...and if you have a problem with that then we'll probaly move in with you and invite all our friends to watch us play in your living room." "And those aren't mere words or threats, that's a promise boys and girls" adds bassist/vocalist Chris, known for his twisted drawings, twisted lyrics, twisted bass playing, and twisted outlook on life. About the only thing drummer/vocalist Danny could add was,"We are music for a damaged world, too young to die, too fast to live, so either lead, follow or get the fuck out of our way."

The martyrs of rock and roll are long gone and now it's time for the true believers to take their place along side of them. Ladies and gentlemen, The INFIDELS. - Jack Steele

MY LIFES BECOME A SOAP OPERA

I used to believe in love
now I'm really not so sure
I used to believe in faith
but I didn't know what I was dying for
I used to believe in rock n roll
some one took the fun away
I used to believe in you
now there's nothing left to say
The more I think the more I know
The more I know the more I wonder
The more I wonder the more I hate
The more I hate the more I hate myself
I used to believe in dreams
nightmares broke the chain of thought
I used to believe in new beginnings
my paths of glory come to a halt
I used to believe in happy endings
but the story starts again
I used to believe in us
why did those feelings have to end
One more day the lies are passing to end
One more night my fears drowned out my thoughts
One more emotion to clutter up my head
One more incision as you rip out my heart

For info: Chris/ 14249 Sherman Way #16/ Van Nuys CA 91405

MASSACHUSETTS

Fall 1986, Boston, Massachusetts, as always in Beantown, there's a flourishing music scene with plenty of great bands and a wide variety of musical styles. Yet, even with all the various goings-on out here, there still seems to be a wide gap in the state where one may walk the "Freedom Trail" or view the ever popular Plymouth Rock.

What is the "missing link" to the Boston scene? Well, I'll tell you exactly what it is: With all its hardcore (SIEGE, PROLETARIAT, and the GINGERBREAD MEN), Rock (DOGMATICS, LAST STAND and STRANGLEHOLD), and new wave (The CARS, TIL' TUESDAY and BERLIN), Boston has still yet to have seen a true-to-life, no-holds-barred Punk Rock band. That is, until now...

Fortunately for us, a quartet of newcomers has risen from the dank depths of their cellars to form one of the most repulsive groups to have ever surfaced the Earth; they are The CREEPS! The CREEPS, who sound like a mixture of early RAMONES, early MISFITS, The DICKIES and a few other devious types, are just about one of the most energetic live acts I've ever had the pleasure of seeing, along with the execution of Ted Bundy.

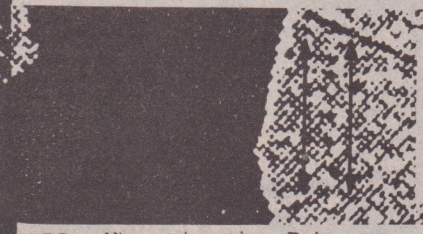
Vocalist Rusty Nails makes Flash and the Incredible Hulk look as if they're in dire need of wheelchairs, while drummer Lockjaw and bassist Patio Furniture provide a thudding beat so intense it'll reroute your furniture. And last, but definitely not least, guitarist De Hydrated tears through his own rabid brand of "you can go kill yourself for all I care" rock and roll faster than a cheetah with a hotfoot!!!

Although The CREEPS have only been together since late May of this year, they've already played at quite a few parties and a small handfull of clubs. Within 2 weeks of sending their demo to the most popular local college radio station, WERS (Emerson College), a song of theirs called "When I Was Your Age" became one of the most requested songs for about a 3 week period. Moore Foryormory

P.S. Anyone interested in contacting The CREEPS, write c/o Rusty Nails/ P.O. Box 1166/ Brookline MA 02146. Thanx!!!

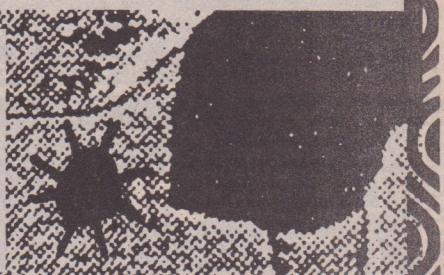
ham deal & the dog needles

MRR: When did the band start? in the summer of 85 in tokyo with a tascam "porta-one" four track portable cassette recorder. All our days were spent recording, mixing and dubbing cassettes. We would invite anyone who sounded cool to jam at our place. Everything was recorded. Everything. We spent a small fortune on cassettes.



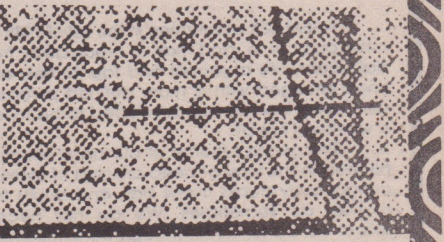
MRR: Do any of you take drugs or drink? we drink beer or sho-chu occasionally. Other than that, we don't even smoke cigarettes anymore. We have all tried heroin, cocaine, acid and done a lot of crank but quit a couple of years ago because (and we all agree) it was killing us-and our bank accounts!

MRR: What is the Tokyo scene like? dirty, expensive and crowded. In a city of twelve million you would think more cool bands would visit. The only popular "hardcore" band here is The Dead Kennedys- and they are known only by an elitist group of youngsters wearing punk fashion but not knowing what punk really was. The cover charges to one show would wipe out the normal "punk's" monthly salary. But who wants to go see Mister Mister anyway?



MRR: Do you have any influences? sure! Chuck Yeager, Saburo Sakai, Johnny Winter, Captain Gus, Partwhite, The Platex Butt Agamemnons, Black Sabbath and Frank Zappa.

MRR: When will you put out some vinyl? we have a 7-inch mixed tape sitting on the shelf at Bluecat Recording in San Antonio but don't have the spare bucks ,(or motivation) to print it up. Eventually we will-just for old time's sake. It is a brilliant "blue wave" jam called "The Negro Hebrew Catholic Nazi Pope Rabbi Arabs." Of course it is all original!



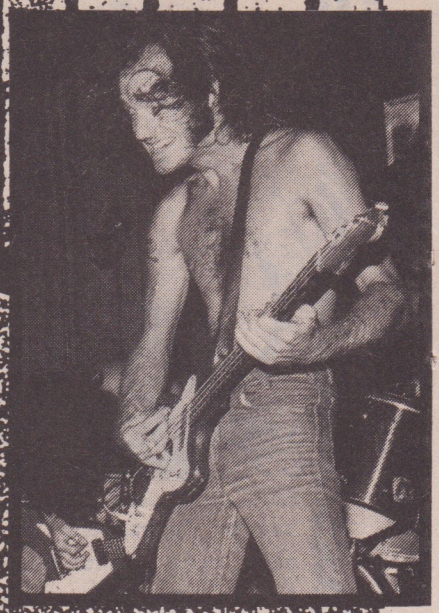
MRR: Is your audience wild or mellow? We don't know-we have never played live. We hate crowded places, cigarette smoke and believe it is embarassing to see people concentrating on live musicians and music in a public place. We love theatrics, so maybe someday we can work up the coolest live show (including music) to ever be performed.

MRR: How can people get your tapes? we will mail you one for two dollars+(postage) if you write to roger armstrong c/o straight time productions, 1416 midori gaoka, zama city, kanagawa-ken, japan 228. He is responsible and enthusiastic enough to handle our mail now. We will relocate to the States in a year or so but for now this address is fine. Write! We will answer all mail. Sayonara.

Interview by Josh Hanson
with help
from Roger Armstrong.
To respond, write
Josh at 2317 NW Quimby
Portland OR 97210.

WASHINGTON

THE DEHUMANIZERS



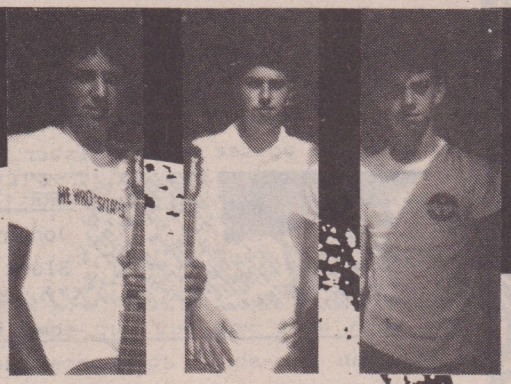
The DEHUMANNIZERS are not your average run of the mill style hardcore band. These guys have style. I would say they have class, but that would be untrue; style is the word I was looking for. They come from Seattle and consist of: Gobot, vocals; Zoli, guitar; Intense, bass; and Infra Ed, drums. Their stage names are taken straight from their real names, for example Gobot's real name is Ooe Iot. Anyway, their musique is loaded with speed, agression, rhythm and all the other elements that make up a good band. Their lyrics are either politically based or quite comical. Their sound ranges from DRI to the Ramones. It is really quite varied. As of now, the band has released one 5 song 7" E.P. entitled Kill Lou Guzzo . Lou Guzzo is a television announcer who heavily criticized the Seattle punk scene and insulted everyone involved after a riot broke out because the police had shut down a perfectly safe Circle Jerks show. In January, a 21 song LP should be on the market as well as several compliation appearences. As of right now, the band is on tour with Raw Power, and the band just finished a three month tour with Swedish hardcore unit Slam. The band has also played with every modern hardcore outfit that tours. Their favorite band that they have seen so far is S.N.F.U.

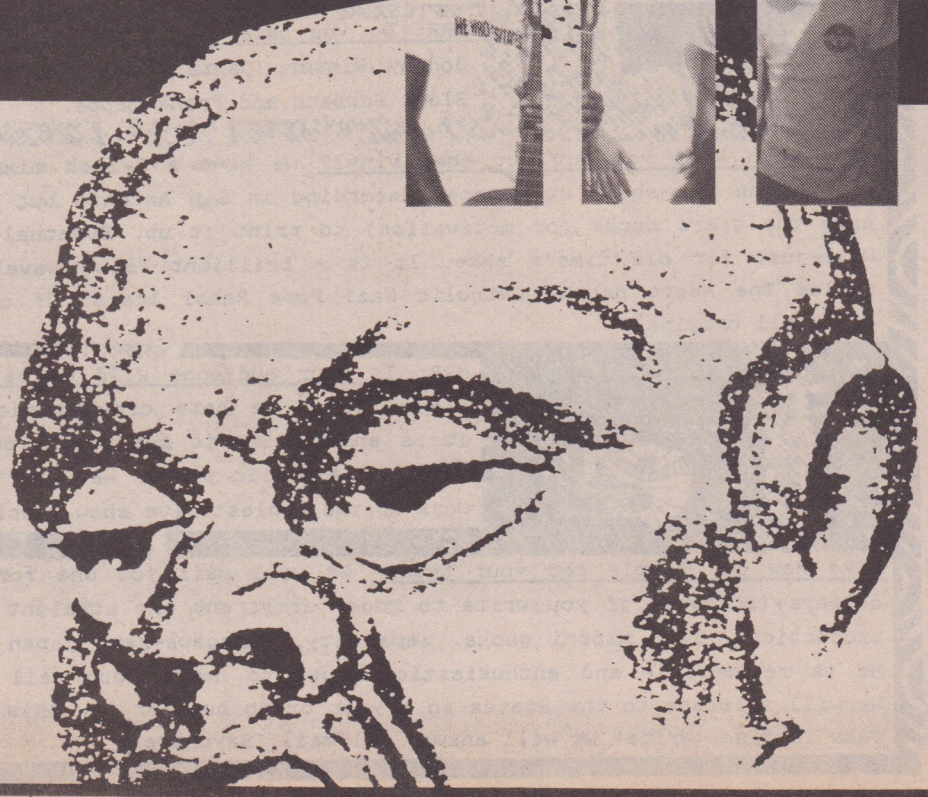
Well, that pretty much raps up the DEHUMANIZERS story. Write to them when they get back and you are sure to get a personal response from one of the band members. Also, if you write in now, someone is sure to respond, not a band member, but someone. Free stickers with every letter.

THE DEHUMANIZERS/P.O. BOX 99284/ Seattle, WA 98199

CALIFORNIA

NASAL SEX





NASAL SEX was formed in the fall of 1985 with no other purpose in mind than to break away from the dull, dreary life of school and Top 40 hell, and has since emerged with a more defined purpose, and seriousness in what has developed to be more than a weekend hobby.

The general theme of our band seems to be headed in the way of deep criticism of some of the outrageously stupid things kids, and adults for that matter, do sometimes. We do not necessarily reflect our band name, though we sometimes stray slightly from our straight edge-ish beliefs. Musically, we have no defined influences, though we seem not to stray from the hardcore "standard" . Our music is simple, and is intended to allow our ideas to be carried through our lyrics, uncolored by over-powering sounds.

We generally have not played many gigs yet, or attempted anything larger than our lately released demo/sale tape, Pastorgasm, simply because we are still hard at work building a stronger set and clearing up our problems.

The band consists of Andrew Sacco - guitar & vocals, Joe Cirone - drums, and me (Rocci Cirone) playing bass (and doing a bit of not-so-good singing). Hopefully someday more people will be able to hear us, because we really feel we have some good things to say.

Deep Nostril Records/ 14646 Stone Bridge Ct/ Morgan Hill CA 95037

PRO-CHRISTIAN PLAGUE

PRO-CHRISTIAN PLAGUE

Well, I someway feel it's a pain in the ass to start writing a feature on your own band, I mean, your own views gets more subjective and people who read this maybe find it a bit preachy. On the other hand, if you want to get through with something, you've got to use the alternatives and support the underground, in this case MRR. If you want some kind of response on the things you're doing, you do not sit back and wait for someone to come to you. You've got to open your eyes and go out looking for things you can use as a mouthpiece. If you wanna have influence then use the fanzines, support your scene (not by fucking it up), go to the gigs and communicate! Well, enough about that. Here's a bit band history.

P.C.P. is a hardcore thrash (we prefer to call it this) band from Aarhus/Denmark. We formed in February '86 when Kris Squad moved to the second biggest city in Denmark, Aarhus. There he met a guy name Sune. The two kids soon made good friends and started to talk about forming a band. They immediately started to search for a bassist and drummer. The drummer was soon found in Jorgen, but finding a bassplayer was more difficult and at this moment we're still in search of a permanent bassplayer. The present line-up is: Sune: vocals, Kris: guitar and Jorgen: drums. We soon started to rehearse. Back then we were called E.N.T. (Extreme Noise Terror) until we realized that an English thrash outfit was called this, so then we changed to P.C.P. which stands for PRO-CHRISTIAN PLAGUE--not the drug or the Peruvian communist party! We made a few recordings from this early period and they were quite bad both musical and quality-wise. Two of our songs from the E.N.T.-period will appear on a German comp. tape --check 'em out and cry.

Lately we have improved a lot compared to what we did in the beginning. As we rehearse nearly everyday, we of course have become better musicians, but more importantly we have started to know each other more and more on a personal basis which I think a band should be all about.

In a few weeks we will release a demo tape with 12 of our songs, it'll be called Split-Mind and we're pretty happy about it as it perfectly proves what we're about now.

If this was an interview, we would probably be asked about our musical influences so people could get an impression of how we sound. Well, we like to play fast and aggressive music with a bit experimental and heavy (metal, huh?!) stuff thrown in to make the music more varied. Of course, when you listen to music 5-6 hours everyday you can't avoid geting some influences from different bands. Our fave bands are: GISM, SLAYER, C.O.C., D.R.I., POISON IDEA, CONCRETE SOX, DIE KREUZEN, VERBAL ABUSE, BGK, SUICIDAL TENDENCIES, THE STUPIDS, EXODUS, CELTIC FROST, VOIVOD, GASTUNK to name a few, but we also like stuff like KING CRIMSON, AMEBIX, FANG, MAGMA, BLACK SABBATH and NICK CAVE, so it's a bit hard to give a precise description, but we try to keep the music exciting and stay original--which punk should be.

As we see ourselves as three individuals we don't have a "band topic" and avoid as much as possible to turn politics into the subjects we cover. We prefer the lyrics to be strong, personal sentiments. The starting point in most of our lyrics are the individual in the state, how people react under pressure from a so-called "humanistic society". We feel it's a good subject to cover, mainly because few bands do it, but also it's good to read a lyric and then realize that there's other people with the same frustrations and depressions as yourself, I mean, even if it's a negative lyric it's good to see that some people are aware of their own situation and wantsto change it - and there's lots of ways to do it. Bands as, say, 7 SECONDS, NEGAZIONE and BLACK FLAG all have very strong personal lyrics, but they're very different in the way they're expressed and it also helps to give a band more personality. Sure, we've got some lyrics you could call political like "Secret Mutilation" which is about U.S. Marines training El Salvador guerillas in torture of political prisoners, but we prefer a personal touch.

No one in the band is Straight Edge and we find the whole "Straight Edge" movement rather pathetic. Ok, it's alright if you don't drink, do drugs or whatever, but why the hell go around preaching about it?! It only helps in one direction: to divide the punk movement even more. I accept a person for his/hers own beliefs, why trap your individuality behind an artificial fence of self-righteousness; it's self-destructive lin the long run. Maybe hard words, but what I am trying to say is try to break out from the norms and work out from your own convictions.

Right, some "organized" movements works in a constructive way and deserve support-- like Animal Lib Front which is great. Torture of animals is just as morbid and disgusting (or even worse) as torture of humans. When will mankind understand that there's no need for this kind of shit? So many creatures have suffered in labs all over the world. Here we sure need some kind of mentality change to make people think about their own situation compared to others and then help each other out. We believe in unity of all kinds of people, but it's so fucking hard because people are different and hide away behind various slogans and slag each other. If you could make people understand the true meaning of words such as "equality" and "tolerance" it sure would help this world to be a better place to live in. Lots of people are victims of fear and insecurity which this systematic society creates, therefore I think that if you want to change your life you've got to fight the system from inside - infiltrate and push your ideas through. Our future plans are to put out our tape in a few weeks, then we start to work with our new bassist and hopefully do some gigging, also abroad. Then we'll start looking for an independent label to put out a 12" for us.

Well, if any will obtain our tape then send $4 and one IRC and/or if you want further info on P.C.P. or the Danish punk scene in general feel free to write - we must communicate. Think and act.
Jorgen, P.C.P./ Paradisgade 9/ 8000 Aarhus C./ Denmark.

Monolith of Morbidity

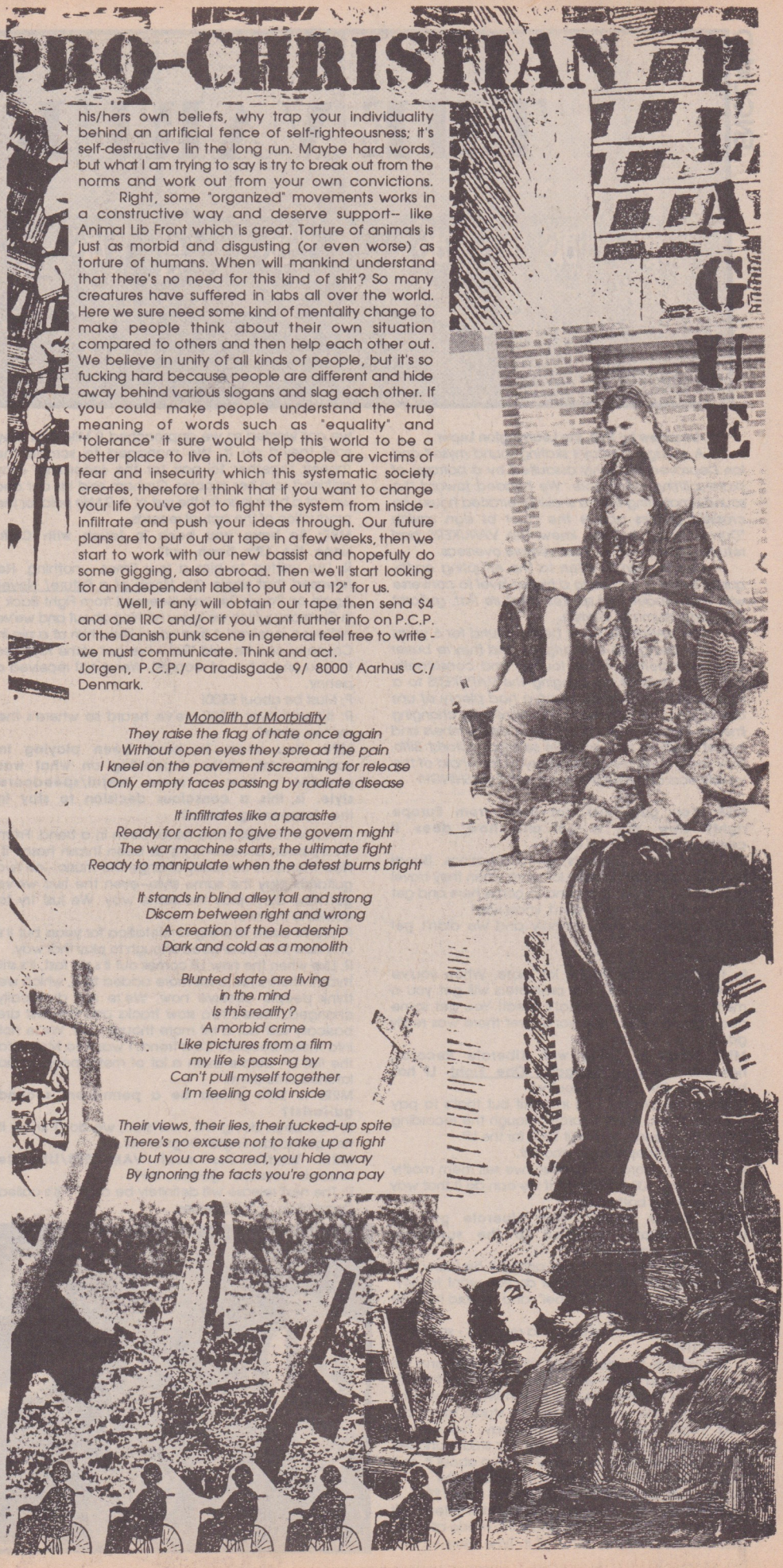
They raise the flag of hate once again
Without open eyes they spread the pain
I kneel on the pavement screaming for release
Only empty faces passing by radiate disease

It infiltrates like a parasite
Ready for action to give the govern might
The war machine starts, the ultimate fight
Ready to manipulate when the detest burns bright

It stands in blind alley tall and strong
Discern between right and wrong
A creation of the leadership
Dark and cold as a monolith

Blunted state are living
in the mind
Is this reality?
A morbid crime
Like pictures from a film
my life is passing by
Can't pull myself together
I'm feeling cold inside

Their views, their lies, their fucked-up spite
There's no excuse not to take up a fight
but you are scared, you hide away
By ignoring the facts you're gonna pay



ENGLAND

Interview by Boff, the Leamington Leper

A savage Sunday's skating found myself and Ian Depraved suddenly assaulted by a barrage of skate-splitting speedcore. We headed toward the sound emanating from a shaking terraced house; no crossed guitars above the door or sign saying "Dun-thrashin'" but we knew The VARUKERS had returned from another short venture overseas.

Leaving Ian to listen to the errupting earth-quake below, I moved to a higher level to converse with their leader and spokes-creature Rat, guitarist P.M., and drummer Warren.

The VARUKERS have been around for 6 years now, Rat being the only original and they're busier than ever before. More touring and consistantly improving records are bringing The VARUKERS to a new level of popularity. They've had plenty of ups and downs - not least being the constantly changing line-up; but now with the 3 mentioned members and bassist Graham and possible second guitarist Biffo they seem more ready than ever to take hold of the world's ears and give them a good THRASHING!!!

MRR: You guys just got back from Europe right? How did it go and how does it compare with the U.K.?

R: Great! Good turnouts, good reactions. Bands seem to be appreciated a lot more when they travel to Europe. It's hard for a band to come here and get appreciated that way - I don't know why!

P: Nice people, really friendly and we didn't get ripped off.

W: Free beer!

R: They look after you a lot more. When you've travelled a long way the promoters will get you a meal and a beer and that's great! You get some good gigs here but everyone over there was really good.

MRR: How's it going with Liberate Records, now that the One Struggle, One Fight LP has been out for a few months?

R: It's going ok now - it's in profit but that's to pay Graham back. We're in profit, though the recording was quite expensive, about £800 for the LP.

P: Not many people know about it.

R: We can't afford to advertise, we sell them mostly at gigs - over 100 in Holland. If we can do it that way then we're not bothered.

MRR: Explain exactly how Liberate got set up and what happened to the supposed CONFLICT connection?

R: Originally, I phoned Colin asking if he knew any distributors and he said "What do you want to do?" We said "Set up our own label", and he said he'd be interested in doing it.

P: He said go into the studio and record it - spend up to £1000 I think.

R: We were in the studio, did all the tracks and we couldn't get in touch with Colin. I tried and tried to phone him - apparently he was in Wales doing his album so in the end I phoned the studio and Colin said "Yeah, the money's on the way, I've got my accountant to send it". Anyway, our studio phoned the accountant and they knew nothing about it, so it was obvious that it was a load of bullshit really!

P: The tapes could've been wiped, we owed £800.

R: The studio's like doing a service and wanted their money which is fair enough and Colin made all these promises and nothing came of it. Time went on and we got worried so we approached 9 Mile and they said they'd do it. We managed to scrape the money together to pay for the recording - my girlfriend sold her scooter, Graham sold his car and we got a bank loan for the rest of it. 9 Mile paid for the production of the actual records.

MRR: So have you been in touch with Colin since the LP's been out?

R: I've written to him a few times - nothing. He released that single (No Hope of a Future/ Never Again on Pogar Records liscensed from Fight Back) in Germany which we knew nothing about and we've not even received a free copy! I saw him at a gig in Coventry and he said "Rat - I've got some royalties for you and a box of records". We've not received a penny.

P: Must be about £500!

R: It's sold over 2,500 we've heard so where's the money gone?

MRR: You seem to have been playing in various punk styles depending on what was popular - now a more metal/speedcore style. Is this a conscious decision to stay in the happening trend?

R: No, VARUKERS have never been in a trend. From '81 it's been consistent, it's all been thrash hasn't it. New members obviously change the music - no two guitarists play the same style--even the two we've got now don't play the same way. We just try to combine the two.

P: We've been listening to Metallica for years but it's only now that we're good enough to play that way.

R: Like when the new LP comes out it's still fast, it's still thrash. There's just a bit more added to it, which we think people deserve now. We're not drastically changed. There's two slow tracks and the rest are basically fast but a bit more thought out. We're not into metal becasue it's a trend. I was into Metallica the first LP, before even a lot of metal people had latched onto them.

MRR: Is Biffo gonna be a permanent second guitarist?

P: He's been doing the new stuff, we don't know if he's gonna join English Dogs or not.

MRR: What's the next VARUKERS/Liberate records release gonna be?

R: The next release will definitely be an LP - it's called Damnation of the Species.

P: We'll be doing the first 6 tracks in October at Rich Bitch Studios.

R: We're gonna take our time and not rush it. We've just made about £400 so that'll go into recording. We don't know what we're gonna go with the label cos it's a lot of time and money when you've gotta plan tours, practice and write new songs. But at least we've done it , we've released the record--which a lot of bands don't get the opportunity to do. If we get a label that offered to distribute it in lots of countries we'd be stupid not to take it.

MRR: You've moved on from an all-out anti-war message to more diverse subjects like animal rights and South Africa. When did you first become aware of these issues?

R: We were aware of the issues with the old members in the band but we had a problem writing the songs cos Andy the drummer (now with Sacrilege) was dead against the animal rights sort of thing. He's a good guy and we were niggling at him for being a meat eater and he said he wouldn't do the songs. It's a lot freeer now we can write about what we want to. I write the lyrics so I suppose it's my thoughts, but on the whole the band agree with me. I don't go out to write a particular thing - like I've done six of them, now I'm gonna do two of these!

MRR: You've got a large European following - what about the States - any tour plans?

P: P.R. Promotions got in touch and said they'd wanted to bring us over for a long time but couldn't cos the band was always splitting.

R: That was Goldenvoice.

P: P.R. wrote and asked for details on any criminal records against us and we found that we could get in. They could be setting up a tour now - we don't know.

R: We don't know how popular we are until we get there! Now that P.R. have joined with Triple M who do Anthrax and Dead Kennedys they've got more money. The guy from Diatribe said he'd get in touch with Goldenvoice so hopefully we could get over with them if not P.R. - we will get there eventually! We'll be playing in Europe quite regularly.

MRR: You played with Discharge recently - how did that go with all the bad reactions they had?

P: We went down well.

R: It was Biff's first gig and he was up on the monitors and that - the crowd were into it but we couldn't do an encore cos of time and P.M. busting strings! As regards to how Discharge went down, it's been the same the whole tour really - actually been physically threateded, bottles thrown at them.

P: Full cans - really dangerous!

R: The new bass player was standing near the crowd and they ripped the strings off his bass - if they could've got him into the crowd he could've been dead! When they went off no-one wanted an encore it was all "shit, shit, shit". They've been the top punk band for a while so they wanna move on really - another band will come along and take their place.

MRR: You often say that after 6 years of this it's about time you got something back. Do you mean in money terms or wider appreciation of your music?

R: Both. Y'know Boff, we've stuck to our guns for a long time now. Some bands have sold out or changed their sound to be more commercial - I

don't think anyone can begrudge us a bit of money now?

P" What's the point in travelling 4 hours in a van and not getting any apreciation at the gig, having no money to buy food with.

R: We go there and do our best, put on the best show we possible can no matter where it is, so I think we deserve to get something out of it.

MRR: How do you cope will all living in the same house, doesn't it ever get too much?

P: Sometimes, but we're all good friends anyway, it's not just a business arrangement. If I left now I'd be leaving a good set of mates not just a band.

R: With seven blokes in the house it does get a bit untidy!

MRR: You seem to have kept this line-up longer living like this.

R: Yeah, perhaps it's because we're all together; before no-one else knew how popular we were cos I'd get all the letters and they didn't really know what was going on and perhaps thought what am I doing - there's not much happening. Now they get the letters and praise as well. There's a lot of plans now - new LP, going to Sweden, and Germany next year - we're pretty busy which is the way we like it.

MRR: Rat, you seem to be the sorta guy who was born to be "punk" and always will be (laughter from all). Do you see "punk" as something worthwhile and positive or just a bunch of silly haircuts and fucked minds?

R: There's both bits. Punk has still got a lot to offer but more unity is needed. If you're not a certain sort of band no-one wants to know about you. General apathy is the big killer; bands spend hours travelling and some people can't even be bothered to get off their arses and turn up. Gigs aren't expensive £1.00 or £1.50 and they can't be bothered to go and see the band!

MRR: So how did you guys get the costumes that you're wearing on the cover of <u>One Struggle, One Fight</u>!!??

R: We stole 'em from the U.S. base at Upper Heyford!

P: We've got conncetions - we know people.

R: D'ya want the truth? It's just a newspaper cutting!

P: Ohh! You could've made something up - like we've got a time machine and went forward or something!!

MRR: What do you think of metal magazines featuring bands like Sacrilege, Onslaught and English Dogs? Can anything positive come out of it all, bearing in mind the way some bands lyrics have changed for the worst?

R: I think it's good cos it widens the audience - we'd like to get featured in a few! I'd still like to be in a zine that some little kid has put together though. <u>We</u> haven't changed. The lyrics are exactly the same. There's not one "Hell" song on it! I love the music but the (metal) lyrics are boring, cliched. They say punk lyrics are cliched but metal lyrics are just too much. There are some bands like Metallica and Anthrax that have the guts to say "Hey! forget that shit, there's more important things to sing about than Satan!"

R: We are metal influenced but we're still thrashing it! If most of these people were next to Satan they'd shit themselves! They're worshipping Satan - saying "<u>Yeah I love Satan</u>" and "he's the best thing since sliced bread!!".

Laughter from everyone until suddenly - the room is ablaze with a scarlet red inferno! Some pink guy with a red face, long tail and horns clears his throat and asks - "Ok! Mortal metal-heads what's so fuckin' cool about a loaf of bread then - eh??!!"

The interview tape crackles and melts....

<u>The Conscience of the World</u>
Millions are starving we saw on TV,
This should not happen in today's society.
The conscience of the world was awoke and appalled,
That this can happen in today's Third World.

The conscience of the world

While some countries have vast food stores
A mother searches frantically for grain left on the floor
Her children are dying day after day
Before her she sees life wasting away.

The VARUKERS/ 30, Boswell Grove/ Woodloes Park, Warwick, UK

IDAHO

STATE OF CONFUSION

STATE OF CONFUSION was named in 1984 by Pushead when the band had a gig but no name. Formerly DISSIDENT MILITIA, S.O.C. has a 20 song LP, T-shirts & a couple cassettes available.

We are concerned with wilderness preservation, self-exploration & the global confusion which is dragging us all toward the BIG Atom Blast.

We'll tour the states in summer '87. Any help with booking is appreciated and distributors' inquiries are welcomed.

S.O.C. is Wayne Rhino Flower - bassfast; Erik Hansen - drums; Scott Schmaljohn - guitar; Patrick Howard Brown - vocals. Write us at (208) 345-9642 or call 2039 Blaine Way/ Boise, ID 83702. Like they say in southeastern Washington - Taters!

<u>Imagination</u>
80,000 bees crawling on your face
your skin being peeled on a slicer
ammonia eye drops, a death by fire
what's the worst thing you can imagine?
a million bucks or 10 vacation homes
the most eternal love, devotion hate mate
success, achievement, happy afternoon
what's the best thing you can imagine?
your power to picture the best & the worst
might be the voice that keeps you alive
stay awake & think about it
you can't just throw away
all the problems that you've taken
your time, that you have taken
your time to create
see the purpose of imagination
do you want to help me smash the nation?

STATE OF CONFUSION - New 20 song LP "6.3 Million Acres" - $6.50 ppd, T-shirts - $6, "Low Quality Live & Unreleased Studio Cuts" cassette - $3

NEW JERSEY

THE EXPOSED

Interview by Tox Allennip

I yearn to expose myself at little boys: a true confession.

I first saw the EXPOSED in '63 playing on the same bill as the Stones. Well, not really. I really saw them in Pete's Poolroom in the Spring of '86.

The EXPOSED are a band from Toms River, New Jersey. That's about 90 minutes from NYC and Philly. And about as far away from L.A. and California as... a potato from Idaho. But the EXPOSED salesmen claim to have seen pictures of L.A. and Pete (the guitar player) insists he's been there and might even have relatives there.

The EXPOSED don't want to be called a hardcore band, a punk band, a salsa band or any label.

"We're basically a Polka band," insists Scott the bass player.

The EXPOSED, which also consists of Yosi, the singer, and Michen, the drummer, have a more serious side, and so the interview goes:

MRR: What do you guys think of "hardcore" as a scene? Or do you at all?
Mike: You're asking for trouble on that one.
Yosi: A lot of shows get cancelled, most NJ hardcores are on dust, skinheads wreck the music halls, but there are a few cool people.
Scott: Most hardcore is basically OK. I think a lot of this "scene" bullshit comes from a lot of kids who want to belong somewhere but aren't jocks or very "in" at school. I think there's a lot of really negative stuff though. Like a lot of drug abuse and whatnot. I mean it's not like no one in the band has never tried any dope, quite the contrary, but we've toyed with it and still said no. Drugs just aren't cool. I've watched a lot of really bright people just burn out. It's a real fucking shame. I think there's too much violence too. But I've preached enough...
MRR: OK. What about Heavy Metal?
Pete: The Stooges were the last Heavy Metal band...
Scott: Yeah...this stuff today is really kind of shitty and over produced. Like Bon Jovi. What a joke! He's from NJ too. As a matter of fact, he gets his guitars from a music store in Toms River so the store thinks it's real hot shit. I think it sucks.
Pete: Black Sabbath was pretty cool too.
Yosi: Personally, Chrome sounds great!
MRR: What's up with you guys when it comes to politics?
Scott: UGH
Mike: Politics are a necessary evil, I hope the day will come soon when people can be self-disciplined enough to...
Yosi: We'd probably all disagree and argue rather than play...we avoid it.
MRR: What do you guys have in your pockets at *this* moment?
Yosi: 75 cents, a set of keys, stamps, a receipt from Radio Shack for a drive belt for a tape player. One American Red Cross card and *one phone number of a bitch that left me!*
Scott: I've got a hole in my pocket.
Pete: My Johnson.
MRR: OK, OK. I get the idea. What do you think of trees?
Scott: They're fuzzy.
MRR: Scott, you're the only one in the band with long hair. Why?
Scott: 'Cause my mom won't give me money to get it cut. I figure two can play at that game. I won't give myself the money to get it cut. Needless to say, this "music thang" is a little less than financially sound.
MRR: Then why do it?
Scott: We don't know how to do anything else.

Tape available fro $3 plus $1 shipping to Yosi Levin/58 13th St./Toms River, NJ 08753.

ILLINOIS

ALL NIGHT GARAGE SALE

Johnny P. - Guitar, vocals
Steve Cheese - Drums, vocals
Benje-Bass, vocals

What's Good: Chili Dogs, No Empathy, Movie Theaters, Mr. Ed, Girls, Dumb Lyrics, Woody Woodpecker, Henry Rollins, Girls, Hunter Thompson, Circle Jerks, Records City, Girls, Mike C., The Stitches, Girls Girls Girls

What's Bad: Nazis, Cabaret Metro, Poseurs, Heavy Metal, Chicago, School, Jockpunk, Stale Fruit Loops, Pat Robertson, Conformity!!

I HATE OLD FOLKS

I hate old folks, yes I do, I wish they'd go away
They think the world should owe them something
Because their hair is gray
They fart and wheeze and read alot and watch things on TV
They walk with canes & crippled brains & can barely even see

Yes, I hate old folks, yes I do, their lives have all turned stale
If I was King of America, I'd throw them all in jail

They always call you Sonny, and they pinch you on the cheek
They're always making dumb remarks like "You've grown like a weed"
They think they're just so fucking smart 'cause
They've lived for 80 years
Always whining 'bout their hearts
And they shout 'cause they can't hear

We have a tape available for $2.00, but the sound quality isn't so great. Send money, hate mail, letter bombs and nude pictures to: ALL NIGHT GARAGE SALE/414 Grego Ct./Prospect Hts., IL 60070.

BILLY AND THE WILLIES

BILLY & THE WILLIES
c/o Blood & Honey Records
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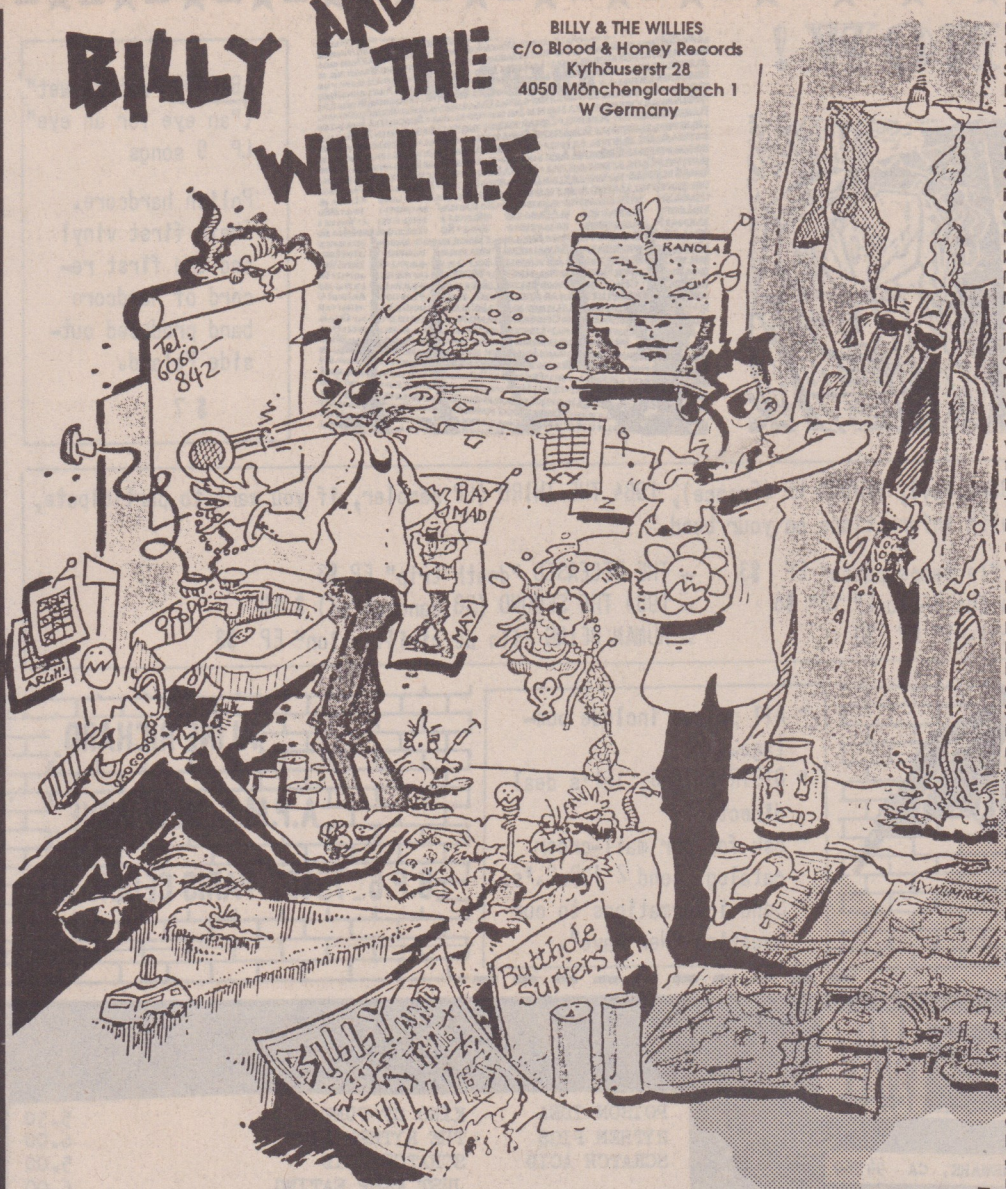

By Guido Heffels

Line-up is: Mario - drums, Ricky - guitar, Micka - guitar, Sonic B - bass/vocals. Releases: 1 track on the Smelling just Another Bad Breath compilation LP on Double A Records (Among INSTIGATORS, DETONATORS, ANGOR WATT .....)

MRR: What do you do besides BILLY & THE WILLIES?
S: We are all musicians, our real jobs (tooth technicians) are too strange. No one would believe it. But better write 4 dentists. This sounds very funny.
MRR: Why didn't you release your LP by yourself, just like all records from Monchengladbach were done. Do you want to program lots of success from the very beginning?
S: We only had the money to pay for the recordings, which should have the maximum quality and power and therefore differ from the other records that came out in Mongchengladbach.
Micka: In comparison to Ranola, we did not want to make the mistake to raise a loan. We lost a lot of money with the Ranola LP and to make some bucks through a lot of gigs is nearly impossible for us, because we don't have the time now.
MRR: So the whole thing was wrecked by money?
Mario: Yes, because the recording costs were very expensive, more than we ever expected.
MRR: The record was produced at the Musiclab. Were you satisfied with the results?
S: First of all we tried to record in Dusseldorf and after the final mix the results were not as good as we expected. Nevertheless one of these trax will appear on our LP.
R: We wanted to have a "Powersound" on the record and it was only possible at the Musiclab, because the people there have a lot of knowledge about our kind of music. And they promised to do it.
S: We raved a lot at the sessions and tried to give each song a special sound.
Micka: He (Sonic B) became the nightmare of all mixers in L.A. In the end, no one wanted to help us anymore. In San Francisco we found a willing mixer, who helped us to end it all.
MRR: You've only done a few rare gigs in the last months, any special reason?
Micka: Yes, I'm sorry to say so.
R: During the summer there are only a few gigs in Germany.
Mario: We have a lot of difficulties with our jobs. Either he has no time or I have to go somewhere. But the most important reason is, that a lot of people want us to make them new teeth. Our jobs suck.
MRR: But it would be great if you could do a tour to promote your record.
Micka: There is no money and no time.
S: There is no one that wants us to play, nobody knows us. If you have not done a record it is very difficult to get good gigs.
MRR: Where is the difference between RANOLA and BILLY & THE WILLIES?
R: We (Micka, Mario, Ricky) first started without Sonic B in 1983. In summer 84 he joined us and added the dram of respectability that makes mothers to allow their 6-year old daughters to visit our shows. RANOLA is history, there is nothing left that connects us with RANOLA, except Sonic B and Micka, who played in RANOLA.
MRR: Are you a kind of a political band?
Micka: We've got a personal opinion towards today's life, but to call it a political view, I don't know.
S: We don't want to be called "political", we don't have such songs. Except our song "Fascist" (lyrics: The fascist is always a human being, but never one of us"), it's very short but it is a very clear statement.
MRR: The music differs a lot from the German HC sound, there are also no metal influences in your music. Don't you like the German hardcore?
Micka: I only know a few of the German bands. Don't know what they release.
R: I like to go to gigs by German bands.
Mario: I don't know any metal trend, I don't care about trends.
R: In my eyes, there are too many trends, I hate them all.
Mario: We don't want to lay down on anything, we want to play and have a lot of fun. But if we one day would like to play speedcore, okay fuck it, then we will play speedcore, but not because it's a trend or fashion. Band info sheet says: Blues/jazz/HC/thrash/punk/ surf/skate/garage/.... To name all this is mostly the problem of critics, isn't it? We call it fun. "Cut flowers" instead of any "Roots", new iinventions instead of revival. BILLY & THE WILLIES instead of BILLY JOEL.
MRR: But where are your influences? I myself see you somewhere between JFA/ BUTTHOLE SURFERS/MEAT PUPPETS.
Micka: "Fast play" nothing else.
MRR: Why do you sing in English and not in German?
S: There should be a difference between my involvement in E...(he does not want to name it) and my involvement here and it sounds a lot different when I sing in English.
MRR: But most of the German bands don't sing in German anymore, but in English.....
S: It has nothing to do with that.
Mario: The music is quite English-influenced and so the English lyrics fit better into this music.
MRR: The Monchengladbach scene has become less and less during the years. As a very popular band it would be very easy to support this ill scene and to make it a better one....
Micka: Too many fuck-ups and assholes. Besides our group we don't care much about the scene here. It sucks.
Mario: It isn't funny anymore to play here.
MRR: Why?
S: During the years all the gigs ended up in total chaos, violence and a lot of damage.
Mario: You have got the choice: either to keep the gigs secret and only attract a few people, or to make a lot of advertisement and so increase the possibility of violence and damage. We don't want to be the reason for such things anymore.
MRR: No more gigs here?
R: Here are no good places to play anymore. If there is any good place to do shows and to be sure that one can control damage, we will be the first to play there.
S: Our spontaneous gigs at the Old Dutch (a small bar) were very good, nevertheless there were only about 30 people to see us. We had a lot of fun. We prefer playing in front of small crowds than to play in front of a few hundred, where most people are too drunk and ignorant.
MRR: You had a very successful gig in Duisburg at a punk meeting? How did it all go?
Micka: I was out of temper.
R: Why?
Micka: I was only able to hear Sonic's bass but I couldn't hear my guitar.
Mario: The peoples' reactions were a real surprise to me. They had a good time and so did we.
R: Lots of slamming and pogo, it was hot.
S: We were not announced, nobody knew us, nobody would have expected anything and then suddenly a lot of fun.But it was a mess that no one understood that we were not the STRANGLERS. HAHAHA.
MRR: Any future plans?
Micka: Yes, we want to do a western single or EP.
MRR: On what label?
S: We will wait until we receive the money from our LP and then want to do it all by ourselves.
MRR: Anything else to say?
Micka: Playing as much as possible.
R: Yes, because we are a live band.....

OUT NOW!

DAZIBAO "sahd"("heat")
12" 6 songs

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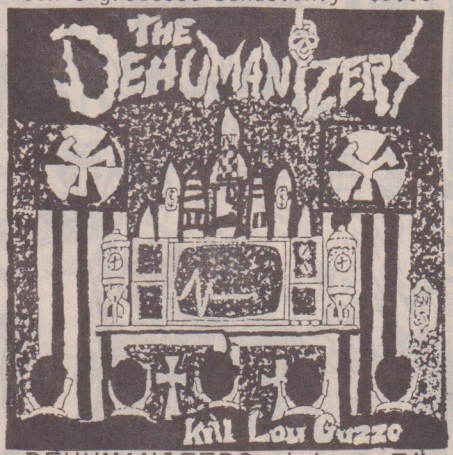

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I. Intro

The Great Peace March for Global Nuclear Disarmament is quickly nearing the East Coast. As I write this in early October over 700 marchers are in the middle of Pennsylvania planning to arrive in New York City October 23rd and "ending" the march November 15th in Washington D.C.

II. Shaky, Shady Corporate Beginnings

On March 1st over 1200 people started from Los Angeles on a march across the country for global nuclear disarmament. As most people know by now, the original corporation, Pro-Peace, went bankrupt about three weeks after the start, and a smaller, more grassroots march pushed on.

We grew physically, financially, and spiritually in the West, crossing the 12,000 foot Continental Divide in mid-May and hitting the hot plains in early June.

III. The Great Plains

Taking off from an earlier article in June's MRR, I'd like to give a personal account from the march.

Past Denver the march started the hardest part of the route. Temperatures rose and the daily mileage was increased from about 15 to just under 20. The beautiful scenery of the Rockies disappeared quickly as we settled into surroundings of corn, tractors, and cows. Our goal became reaching Omaha by July 4th and catching up with the original Pro-Peace schedule.

While not always agreeing politically with the march, the farmers and rural people of the Midwest were friendly to our mobile community that often outnumbered towns we stayed in. The financial plight of the farmers and the human energy squandered in the arms race eased communication. "Farms not Arms" was definitely the theme from Denver to Chicago.

IV. Into the East

Chicago, home of one of the march's 7 regional offices and biggest city since LA, didn't pan out as expected. Instead of staying in Lincoln Park, the city told us that camping was prohibited in all parks. Then they sited us out near the suburbs.

The highlight of Chicago was walking in through the West Side. The urban poor have consistently given the march its warmest welcomes - from the first day in East L.A., through Gary, Cleveland, and Pittsburgh. The smiles I've seen and the conversations I've had have made me understand that Amerika's underclass understands the issues much more than they are given credit for.

Past Chicago the march picked up momentum. Money was no longer a worry, the march grew to over 600, and we had covered about 2/3 of our route.

In Indiana people began talking of what to do when we reached Washington, DC. Ohio was well-organized, and included some memorable actions at Kent State.

Now in Pennsylvania, the trees are turning beautifully into fall colors, we keep gaining members, and attention is focused towards New York City and Washington, DC. We will certainly reach the Capital, and probably beyond, as our financial base, organized community of people and resources, and sheer momentum move us forward.

V. Peace City

Now I'd like to give a picture of our city - all the resources that make it work. The march under the new corporation has had anywhere from 350 to 700 people living in two-person tents. Marchers usually carry day-packs so it takes a lot of vehicles to transport our gear and provide for our needs. Each marcher is allowed about 3 cubic feet of crate space to store clothes and personal gear in the storage trailers. Support vehicles include: porta-pottie trailers, a bookmobile, a kitchen trailer, a medical trailer, a water truck, three school buses for the children, a community interaction bus, a media bus, and many more.

Peace City under the marcher-controlled corporation has evolved gradually. We've purchased used vehicles across the country to meet definite needs and help us grow. There are work departments to help handle logistics - Sanitation, Medical, Kitchen, Education, Security, etc., etc. The heads of these departments meet once a week in a group called the Operations Council. This group is far more important on a day-to-day basis than the democratically-elected City Council or Board of Directors.

The marcher-elected corporate board is comprised of 7 members, and they're actually the only 7 official members of the non-profit corporation. Early attempts at making the march a membership corporation failed.

For those of us who don't believe in majoritarian representative democracy, it's been trying. The whole march has been a slow process of consciousness-building in the direction of building a consensus-oriented non-hierarchical community. Much progress has been made, and some groups now work using consensus, but the march is still plagued by the 51% rules mentality. Many marchers are also more than glad to have a few "experts" or representatives make decisions concerning their lives and defining their rights.

A major point I'd like to stress is that our diverse group of 700 people keeps the peace internally and has grown close. There have been many disagreements and emotionally heated issues - such as marcher contracts, "mandatory" ID's, and avoiding corporate-sanctioned civil disobedience to maintain non-profit status. In other words, conflict in a group this large has been meritable, but it's worked out without fighting or bloodshed. Many community lessons have been learned; being flexible is crucial, recognizing minority factions is imperative, one strict policy is often undesirable, and straying from the concepts of enforcement and a security force is important in building a non-violent community.

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As an anarchist I've also enjoyed observing the way many other things happen in camp. It's great to see so many people working and so many exchanges taking place with money completely out of the picture. Everyone is encouraged to plug in any skills and resources they have, as well as just marching. Any coercive tendencies of those in "power" or the security team have been pretty much eliminated.

VI Black Flag Village

Since the beginning of the march there has been an anti-authoritarian minority. Back in LA there were about 6 of us. Since then we've had many new people join, so that we now have a village/affinity group of over 25 marchers camping under a black flag. We hold meetings together, socialize, and have built ties with other affinity groups in the community. We often work together on big issues in camp, and have organized in-camp educationals on anarchism, non-violence, and consensus processes. On the "outside" we've organized die-ins, street theater, concerts, and recently a well-attended all-night vigil at the site where the National Guard killed four students at Kent State University.

Individuals from our village have also taken many side trips from the march to learn and spread the message of the march. Groups have gone ahead to Big Mountain, the Haymarket Anarchist Gathering in Chicago, the Rainbow Gathering, and the Anarchist Harvest Festival in Maryland. Our village has also sent ahead alternate advance teams to set up underground concerts and protests since the left-wing pro-system march offices often ignore Amerika's anti-authoritarian youth underground.

We've also met lots of great people across the country at shows or on the march. Highlight shows have included: F.S.P. performing a generator gig 50 miles east of Las Vegas; E.O.S. in Glenwood Springs, CO; Savage Republic, Army of God, My Dad is Dead, and Home And Garden in Cleveland; and MDC in Kent. To all of you out there that I haven't mentioned - thanks!

At present we have people in New York City and Washington, DC setting up concerts, encouraging people to join, and organizing War Chest Tours. The good ol' Rock Against Reagan sound system will soon be traveling with the march, and the Yippie folks deserve thanks for their help.

VII. Join Us!

I'd like to encourage any of you East Coast readers interested in disarmament to join us - even if just for a day. If you want to march it's helpful to bring a tent, warm clothes, rain gear, a little cash, and any other resources you may have. The march officially "ends" with our arrival in D.C. on November 15th, but we hope to have a big show on the 16th and a big rush-hour War Chest Tour on Monday the 17th. In the meantime, the march will be traveling through Trenton (October 31), Philadelphia (November 2nd and 3rd), Wilmington (November 5th) and Baltimore (November 9th and 10th). Please come out and join us!

VIII. Future Plans

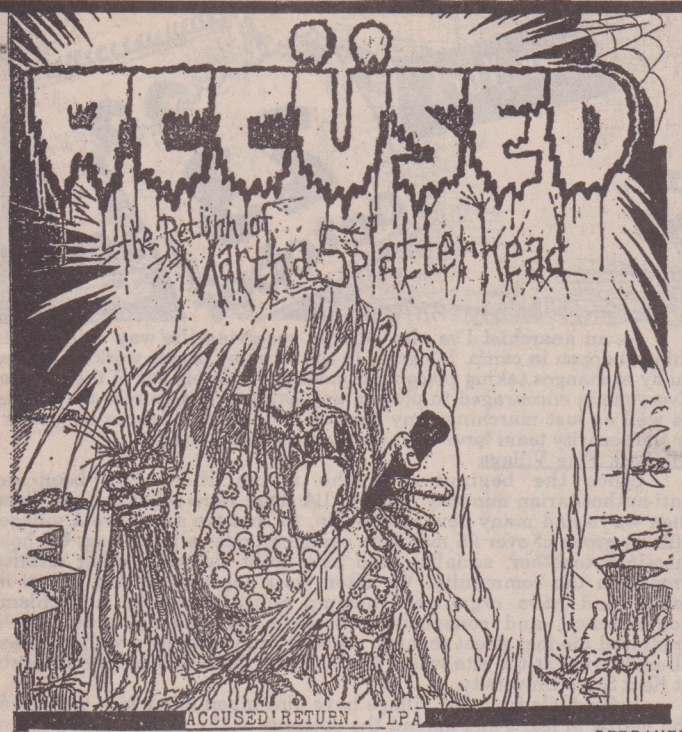
Another exciting thing about the march and our village is that after 9 months many people are realizing that we can and must still do more towards world peace. From December 27th to January 17th there will be another peace march traveling from the King's Bay Navy Trident sub base in Georgia to Cape Canaveral. The key slogan is "Stop the Countdown," as the march plans to hold a month-long occupation of the Trident II testing site. Civil disobedience actions are planned to prevent the testing of this extremely dangerous, accurate, first-strike missile. Other village plans include getting together some networking buses and staying on the road. Some people on the march plan continued marches to change "peace" from a hope to a reality.

IX. Closing Remarks

The march has been a lot of life in a short period of time. After seeing so many "scenes" across the country I find myself hoping that more kids will expand out of what can be the rut of music into creating lives that build for our future. Lots of alternative groundwork has already been laid (co-ops, collective farms, squats, civil disobedience and tax-resistance groups, etc) but the networking and connections aren't happening on a large scale. It really will take more than clothes and music... World peace requires that all individuals empower themselves. Consistently, the main problem of the march has been our inability to change people from being consuming spectators of the march into inspired people creating peace through conscious choices and actions in their everyday lives. Politicians and leaders can never represent my ideals or yours, and history has shown they can never give us peace. Peace work is life work. Kent Jewell

P.S. Dave MDC is probably joining the march near DC and is prepared to play an acoustic set for us.

P.P.S. to Daddy Cactus Dave Guru Whittaker - a "Big Hello" from Britney, Colette, Lisa, Kent, Jim, Kelly, and André.



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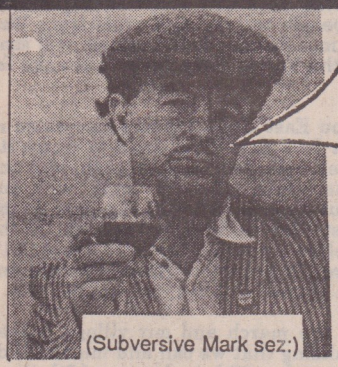

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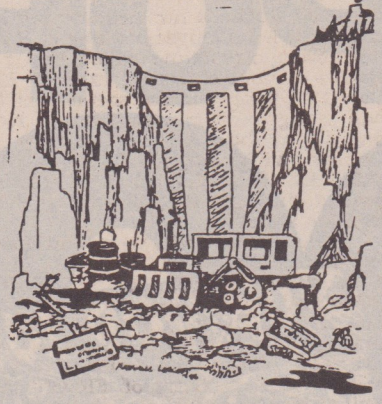

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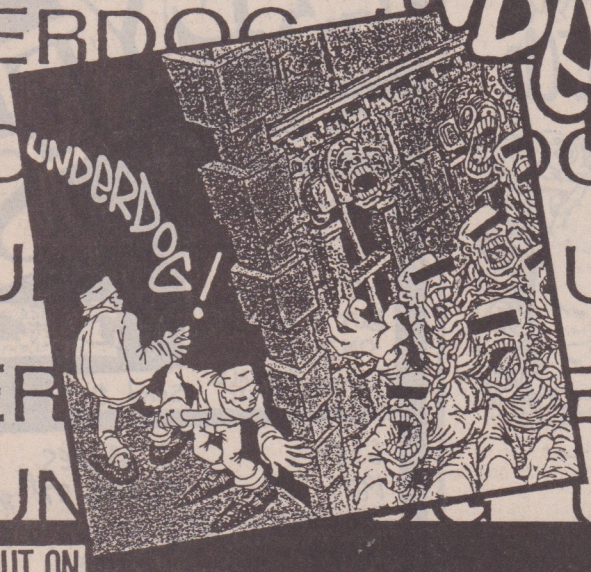

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First, I'd like to start out with a correction: Remember we mentioned a new band out of Redwood City called DISSENSION in MRR #41? Well, surprise!! That's not their real name. Their true name is DISCONTENT (for once, it was Tim's mistake, not mine). Anyway, speaking of Redwood City, they recently had a rocking show out there at a pizza parlor (the name escapes me) with SHORT DOGS GROW, GRIM REALITY (gee, maybe in another 8 months they'll grace us with their presence again?), and a last minute addition, Unseen Force from Richmond, Virginia. Let's hope this place will become a regular venue. I didn't think anything would exist there after Marine World!

On to other things: Bill "the cat" Collins (ex-SPECIAL FORCES guitarist) is currently out on the road with FANG. Their guitarist quit a couple of weeks before FANG was due to hit the road, so Bill came to the rescue. Whether he'll be a permanent guitarist is unknown to this reporter. FANG, however, should return in November. Before Bill left for the road, though, he did (or tried to do) a guest appearance with VERBAL ABUSE at the River Theater in Guerneville, playing second guitar. Unfortunately, Scotty was pulled offstage and beaten up by some skinheads before Bill got onstage. Apparently, a fight broke out within the audience (involving a skinhead) while VERBAL ABUSE was onstage. Scotty told them to break up the fight, then he talked about what fuck ups the skinheads were. Needless to say, the skins didn't like that too much, so they pulled him off and beat him up. No one in the audience helped except Orlando (SPECIAL FORCES). Luckily, Scotty came out with only bruised ribs, and was well enough to play at the Farm the next week. However, the River Theater is not going to have anymore shows now.

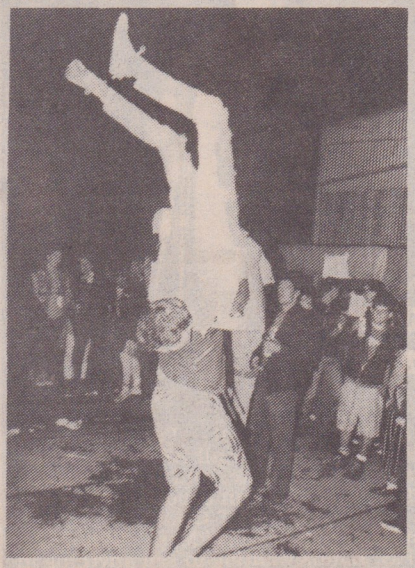


Photo: Murray Bowles

Call Ruthie's Inn dead to punk rock now. Wes is no longer booking at Ruthie's. It's now a discoteque called Kesha's Inn (with a repainted Orange exterior! Yech!!). Call it a victory for the scene, but Wes is still trying to drain money out of kids. He put on a show at the Berkeley Youth Center with SACRILEGE, CHRONIC PLAGUE, and STONE VENGEANCE. I predict, though, that Wes is on his last legs (or knees?).

The Laundry Works in San Jose also looks questionable at this point. They had a show with LEGAL REINS, WHIPPING BOY, and FRONTLINE. The door charge was $5, and Joe from FRONTLINE thought that the charge should be $3. When the Laundry Works didn't lower the door price, some members of FRONTLINE let people in through the side doors. There were also a lot of kids hanging outside of the club, which prompted the cops to come by. So, you can draw your own conclusions on this one.

Anyway, enough of that!! You can look for a lot of Bay Area releases this Fall. CLOWN ALLEY's album (on Alchemy Records) sounds incredible! Their drummer has left the band, reasons unknown to me again. So, if you're a drummer, please give these guys (and girl) a ring. I get awfully tired of announcing their drummer search over the radio! CHRONIC PLAGUE is also without a drummer, so if that's what you're into, call them. I don't have any numbers, so you'll have to be social butterflys and find out how to contact these bands. TOUCH ME HOOKER and CELEBRITY SKIN may have something or other out by the end of the year. Also, check the new releases by MR. T EXPERIENCE and MDC. MR. T put on a great live show at the Club Foot (who will be having their last show soon) with FUCK BUBBLE (name of the month), HALF BLIND, and THE LOOKOUTS (great crowd reaction). MDC does a song called "Toffutti," which is a cover of Little Richard's "Tutti Fruitti." It had me rolling on the ground.

Here is a friendly reminder to call me if you have any news. I try to keep on top of everything, but Northern California is a BIG place!! So, do me a great service and remind me of news. Kamala/ (415) 525-SLUT. Now, onto San Francisco--

This is Joe reporting from SF -- not too much excitement in the Bay Area as we await the opening of the warehouse (what are we gonna call this place already?). Mitzi put together an anti-censorship benefit at the Club Foot (the same show that Kamala was talking about in her report). $184 was raised, which is only a penis in the landscape, but if everyone reading this scene report could set up a similar show, the fund would be at least $368 richer. Seriously, if you can contribute *anything*, write to : No More Censorship Defense Fund/ PO Box 11458/ San Francisco CA 94101.

New releases: the DEAD KENNEDYS' Bedtime For Democracy LP should be out by the time you read this... FLIPPER has a double live album out which opens up into a "Tour With Flipper" game board. They've got another reunion scheduled, the 13th this year... CORRUPTED MORALS have a new 12 song demo that peels paint. For more info, write to Joel at: 52 Greenview Lane/ Richmond CA 94308. Alchemy Records, Victor's new label, continues to grow, with plans now to do LPs for the Melvins and possibly False Liberty, both of the Seattle area. Bands who are thinking about doing some recording might want to check out Dangerous Rhythm studio in Oakland: low rates, a comfortable atmosphere, and an engineer who's really into the music. Call Kevin at (415) 261-9150.

MUD WOMIN with POLKASLUT

Photo: Murray Bowles

On the zine front: new issues of Incoherent House (539 Scott/ SF CA 94117) and Twisted Image (1630 University Ave/ Berkeley CA 94703) are hot off the copiers. Local zinester Aaron Cometbus was honored in a "Fanzine of the Month" interview in Flipside #50. Now if he could only stop basking in his glory long enough to get another issue out. He swears it'll be done long before this scene report is published and make me (Lawrence, typing this up) look stupid. Well, it won't be the first time... The RHYTHM PIGS played a benefit for Beef Magazine, proving that the best art is fast, loud, and from the heart.

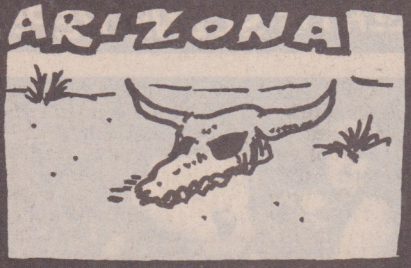
I'm sure everyone has heard of the game "musical chairs". Well, it seems that this month groups are playing "musical band members". Kenny, former drummer for Beefeater, has moved out to sunny California to join the RHYTHM PIGS. Greg (ex-@ STATE OF MIND) recently joined SHORT DOGS GROW on guitar, though Tom remains on guitar and now sings as well. Also, HALF BLIND find themselves with Thayer as their new drummer.

Finally, if you want to know anything about the warehouse, contact Victor either by writing to PO Box 9683/ Berkeley CA 94709 or calling (415) 665-7391 after 6 PM. This section of the scene report was compiled by David, Adrienne, Lawrence, and Joe. If you have news for the next issue, call (415) 431-8052, or write to PO Box 14292/ SF CA 94114. And now.....

Tim here with just a couple of notes. At a recent BGK/FRIGHTWIG show at the Farm, Scotty of VERBAL ABUSE and Josh of DRI decided to try to fuck up BGK's set by disrupting it, and when stopped by the security people, they got physical with BGK, Debbie Dicks and others. The reason was that BGK didn't want to play with DRI/VERBAL ABUSE and others, choosing instead to do a more mixed show. The issue is: does BGK have the right to decide who they play with? Josh and Scotty proved that BGK made a good decision, that their mentality was something BGK has little in common with. Congrats to BGK for being one hell of a band and having a whole lot of conscience, and to Scotty and Josh: alcohol and ignorance are a bad combo. Deanna of FRIGHTWIG said it best: "If you can't get along with others, party with yourself."

Finally, I'd like to thank all the European visitors who braved it here this summer, their intelligence and commitment was an inspiration. Love to BGK, CCM, INSTIGATORS, Joanna & Susanna, Marco of NEGAZIONE, Winni & Achim of TUDO HOSPITAL, Stiv, INDIGESTI, Tommy STUPID, Marek of Australia, etc., etc., and to the madmen at BCT. It was a pleasure.

ARIZONA



Well alot of stuff's been happenin' since last time... The scene in general is constantly growing, a lot more people are seeing that messin' up a club is not a solution. a lot more people are caring and puttin' out an effort and are getting results! Show wise... Metro is the big place booking: (602) 230-2568 or 263-5190, also shows have been going on at the AAA club. So far only local shows, but we'll see for out-of-towners! Recently, a show at the AAA was 11 local bands for $4! It lasted all day with almost no problems.

DESECRATION's "Who's in Control?" 12" is selling well, along with their new shirts, $4 for the record and $4 for the shirts. Also they're trying to play a few dates in California over Christmas. Write: DESECRATION/ P.O. Box 195/ Mesa, AZ 85201.

LAST OPTION has just finished a hot new 12 song demo ($2 ppd) called Survival Phenomenon, it was originally to be a 7" but turned into a tape because of lack of funds. Also out is the LAST OPTION/ DESECRATION tape on P&S Productions. Lastly, LAST OPTION is going to play California over Christmas. Write for booking, tapes, and new shirts: LAST OPTION/ P.O. Box 10094/ Scottsdale, AZ 85271.

INSURRECTION is doing a tape soon (hopefully); they do have new shirts for $3 + postage. Write for catalog, stickers, and info: INSURRECTION c/o Basement/ 7261 E. Comino/ Scottsdale, AZ 85260. MR. UGLY should have their tape out now - and it should be hot! Write MR. UGLY c/o Karl/ 7764 E. Valley Vista Ln./ Scottsdale, AZ 85253. GROOVY TRUTH has recorded a demo, hope to hear it soon. THE CLAP also has a new demo, sorry no address, next time. You gotta hear this band. MIGHTY SPHINCTER has a new live tape with one side with Ron Reckless from '81, the flip has an '86 show. $4 ppd to: Ezekiel/ 2619 S. Juniper St./ Tempe, AZ 85282. RABID RABBIT has finished their first LP. Hope to hear it. Look for it; sorry, don't know what label it's gonna be on.

Some new bands: TRIBAL EXISTENCE is a great new band with an original sound. Write T.E. c/o Chris/ 1318 E. Bayview/ Tempe, AZ 85283. VISUAL DIFFERENCES, another hot new band, is doing a demo, so look forward to it. Write V.D. c/o Steve T./ 1917 W. 2nd St./ Mesa, AZ 85201. REFRIGERATED NURSES is another hot new band. They have to be the youngest AZ band and they totally rage. Look for a tape by them soon. Write R.N. c/o Mike Clifton/ 700 N. Apollo/ Flagstaff. AZ 86002. Some other new bands are DESERT REIGN, T.W.W.T. (from Jerome), NO LAUGHING MATTER, ABRASIVE TRUTH, and STAND STRAIGHT.

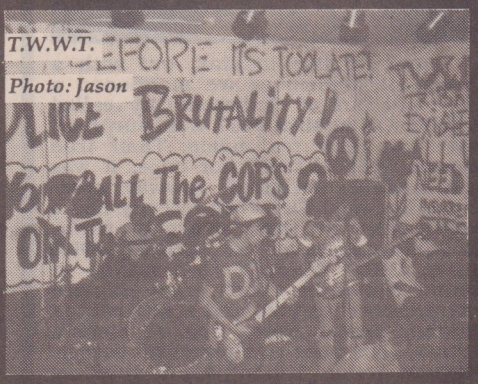
Zines: Silent Minority #2 is out for 75¢ ppd. SM #2 is way bigger, #3 out by Christmas is gonna be even bigger. Also, SM compilation tape #1 is out for $2 ppd. Write and send interviews to Silent Minority/ 1926 E. Caroline Ln./ Tempe, AZ 85284. (Thanks to Eric of SM for helping out on this.)

C.O.F. #3 will be out by Christmas. C.O.F. is starting a tape label. The first release is a C.O.F. compilation tape, ($2 ppd) and there's also a LAST OPTION live tape. Write: C.O.F./ P.O. Box 10094/ Scottsdale, AZ 85271.

THE CLAP
Photo: Jason

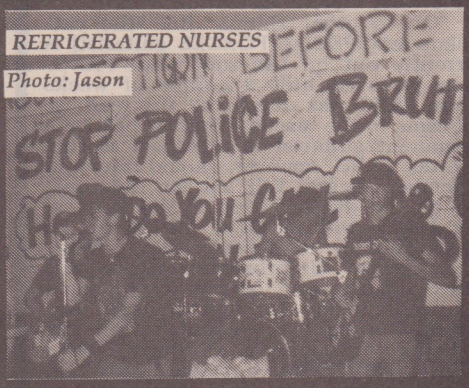
INSURECTION
Photo: Eric

VISUAL DIFFERENCE
Photo: Jason



T.W.W.T.
Photo: Jason

GROOVY TRUTH
Photo: Heather



REFRIGERATED NURSES
Photo: Jason

LAST OPTION
Photo: Heather

TRIBAL EXISTANCE
Photo: Eric

RABID RABBIT
Photo: Heather

That's about it. I'm doing a compilation tape with all AZ bands so all AZ bands please write, and make it soon. Hopefully this tape can expose a lot of our great bands. STRAIGHT ON,
Jason XXX/ 935 W. Olla/ Mesa, AZ 85202.

P.S. Bands wanting to sell anything in the Phoenix area call Ground Zero at (602) 230-2834.

AUSTIN-Well, it appears the Beach Cabaret has closed, which is a huge blow to many bands because it was the only venue for unproven or experimental music. Nobody seems to be exactly sure why it has closed, however the last night of existence it was packed with NICE STRONG ARM, GLASS EYE, Wild Stares (from Boston), BLACK SPRING and The HICKOIDS all playing great sets.

CARGO CULT has released their first LP on Touch and Go entitled Strange Men Bearing Gifts. They are fronted by former BIG BOYS vocalist Biscuit and are an extremely talented band definitely worth checking out. Spot of BLACK FLAG, HUSKER DU etc. fame has made Austin his home base and has recorded an album with NOT FOR SALE on Rabid Cat Records that totally rips and shreds. It should be out anyday now. God of Bands, The ELEGANT DOORMATS, have released a studio LP/cassette entitled Yesterday Box. It's the ultimate DOORMAT Experience. They can be reached at 2837 Pearl St/ Austin, TX 78705.

ELEGANT DOORMATS

Photo: John Foxworth

LAST WILL has a ghoulish metal/core cassette out. I've only seen them once at Woodshock and they were insanely intense. LAST WILL can be reached at 1817 E. Oltorf #1018/ Austin, TX 78741. Local funksters DO DAT (including former membsers of PEZ and the TECHNICOLOR YAWNS) have a demo tape that has received airplay on KLBJ. A band I've only recently become aware of is GUARDEZ LOU. They've supposedly been together for years and are truly incredible to see live. NICE STRONG ARM which includes 2 former VERTIBEADS has signed with Homestead Records. They have been getting tons of shows and have developed a very interesting and intense set a la SONIC YOUTH/BUTTHOLE SURFERS. Pork Rock/Comedy Rockers AIR*HEAD, formerly the PLASTIC HOMOBAND, have been a very busy band gigging steadily for the last 4 or 5 months. BLACK SPRING, fronted by vocalist and former MEAT JOYer Melissa Cobb, have been pulling off some very hot sets. Local agonizers AGONY COLUMN have supposedly split for San Fran.

Anchorage Alaska's own PSYCHEDELIC SKELETONS were hanging out in Austin for several months blessing our city with their own blend of psychedelia/ hardcore. They played a great show with the BUTTHOLES at Liberty Lunch and then cruised off into the wild blue yonder.

Some new bands to watch for are BRUCE with vocalist Susannah (formerly of FEAST OF FOOLS and SHOCKHEAD) and BUTTHOLE SURFER drummer Thereasa. 2 FUCHSIA includes former JITTERS drummer Terri Lalird and ELEGANT DOORMAT vocalist/bassist Scott Telles. Speedmetal band E.K.U. has one of the hottest guitarists I've ever seen. I hear MIRACLE ROOM is very good but I've yet to see them. Other young bands on the move are the BLOOD SUCKING GO DEVILS, TYRANT SWING, MINUS GRACE, The WEEDS, FURNITURE, RINT ZYKLE AND THE SPEED QUEENS and SWINE PATROL.

The IDEALS have a single that's been out a few months called The Poor Man's ZZ Top. MEAT JOY has reformed with a new line up. JAWS OF LIFE have a wild live act that includes knives and gallons upon gallons of blood. The CRIMINAL CREW have changed their name to the SCREWS. BAD MUTHA GOOSE has been gigging steadily and has gotten a loyal following. I saw 2 NICE GIRLS open for Phranc awhile back and they are very talented and entertaining. I hear the TEXAS INSTRUMENTS might have a full length LP in the works. Tim Kerr has returned as guitarist for POISON 13. THE BUTTHOLE SURFERS and SCRATCH ACID are busily at work on their next LPs. It seems there is somewhat of a feud between SCRATCH ACID and the Austin Chronicle concerning their interview in Spin... OBOYO has changed their line-up and possibly their name? Anyway as OBOYO they were hot!!! Sorry to see the thrashing PEACE CORPSE and heavy metal funksters The DEF MC's break up.

The Glitch sampler LP #2 should be out in mid October. Entitled The Class of '86 it contains cuts from TEXAS INSTRUMENTS, ALAMO CHOIR, BEAT METERS, BLACK SPRING, DANIEL JOHNSTON, HELL'S CAFE, DELIRIOUS PINK, LUCIFER JIM, MARSHALL LAW, THE WHORE$, STRAPPADOS, and RESPONSIBLE JOHNNY.

My band TULUM plays a blend of psychedelia and punk and has been together since March of '86. In August we opened for J.F.A. in El Paso. We had a great time partying in Juarez; had our own show the next night and jammed with Ed Ivey of the RHYTHM PIGS and later that night while at a party we got our bass and guitar ripped off. To say the least, we were bummed. HOWEVER !!! Miraculously and with the help and cooperation of several people in the El Paso scene, our instruments were found and returned to us. Thank you El Paso thank you.

And remember: you are the movie that you make. And for people that don't go to "punk" shows anymore because it's not fashionable, it never was. Later,
Carlton Tulum/1000 E. 15th St./Austin TX 78702.

The reason there are not many reports from here is because nobody is really in charge of writting them. So I decided to do it, because if I don't, who will?! The reason is definitely not because there isn't anything happening, because there is alot. Our scene is pretty big and including all the little towns by Indy there are alot of punks. The last report that said the slamming is lame must have done something because it seems like people will dance to anything now (which is fuckin great)!

Now on to the shows. We've had quite a few. Starting way back early in the year Die Kreuzen played with CHAINHEAD. It was a cool show. Much more recently we've had alot of big shows. Black Flag stopped through, DOA and CCM did a good show. GBH, Cro-Mags, and JOT did a great show at the Arlington Theater. The Circle Jerks played with Steve Stilleto and ABUSE. That show had 300+ people. MDC, Life Sentence, Transgression, and REALITY IS THIS did a show in Lafayette (which isn't far from Indy at all). All bands did well, except MDC. Their bassist got arrested in Ohio the night before, so to drown their sorrows the rest of the band got drunk and was on acid and tore up the stage after the fifth song. This is not what I expected from a group like MDC. They fucked up the P.A. and ruined equipment.

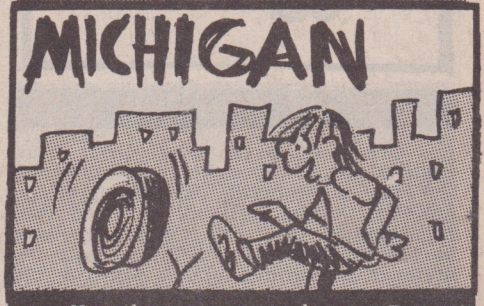
JOHN Q. PUBLIC

J.O.T.

Locally: J.O.T., TRANSGRESSION, RIPPED VORPALS (old PRIMATES), M.B.D.C., and JOHN Q. PUBLIC are good bands. We're all awaiting J.O.T.'s album.

The crossover metal scene (for those concerned) is on the rise and with more crossover bands stopping through it will really pick up. TRANSGRESSION is a good crossover band. A cool fanzine or magazine is Thrash till Deaf. Write 1414 West Third St/ Marion, Indiana 46952 if you're interested.

Well that's it from here. Bands in the area don't blow us off!



Yes, there is a scene here in Detroit! Since no one writes a scene report for us, I guess I'll do my best! To all the bands or people I might forget that should be mentioned, you can write me or see me at a show and ball me out.

The Graystone is open again, but with new management. There's a new place to see shows--the Goldengate, all shows are all ages.

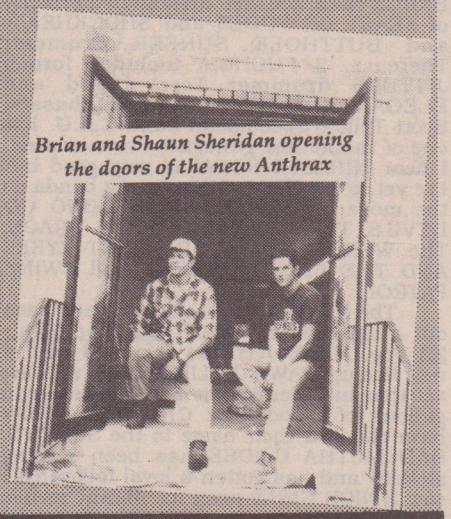
The local bands that have new releases out are: 11:55 from Mason have a new tape that is supposed to be better than the other And you Know it Keeps Getting Funnier. JUST BORN has just released their first 7". BORN WITHOUT A FACE has a 12" entitled The Unbecoming. ANGRY RED PLANET is trying to put out their frist LP, but needs a label. Their second EP is still available on Touch and Go. Bands that are new and upcoming are: the non-stop thrash group PUBLIC NOISE, FILTH GORE, UGLY BUT PROUD, STATE, A.O.K. (which stand for ANTI OI KLAN, I personally don't care for the name because I happen to be a skinhead), DISRUPTION SERVICE (which is from my home town Roseville, the only punk band in the city, with the only punks in the city!). The bands that are still around this area are: BATS, HERESY (one of my favorite locals), SON OF SAM, ANGRY RED PLANET (my other favorite local), MANGOS, 11:55, SLAUGHTERHOUSE, JUST BORN, BORN WITHOUT A FACE, BOOM AND THE LEGION OF DOOM, DISINFECT, The DISSONANCE, FORCED ANGER.

JUST BORN

I only know of one zine, Flex Your Head, from Mason the hometown of 11:55. If you would like to check it out or would like to make a comment on their other issue, write Flex Your Head/302 E. Oak St./Mason, MI 48854. The next issue will be out Nov. 1st. I'm in the process of a bi-monthly zine, the first issue will be out at the end of Oct. called The Cheeseburger Express.

Squirrel/ 27230 Ridgewood/ Roseville MI 48066

Greetings once again from Connecticut, bet you thought we had fallen off the face of the earth! The closing of our stalwart club Anthrax marked the beginning of a long, dry summer. Sporadic shows were scheduled throughout the summer at various clubs, but the old hangout was greatly missed. The Brick And Wood Cafe in New Haven stepped in to do several shows including Toxic Reasons, BGK and CCM and a couple of others. Brian and Shaun (owners of Anthrax) even did a couple of killer hall shows with the Adolescents, Agression, Subculture, Social Unrest, etc.



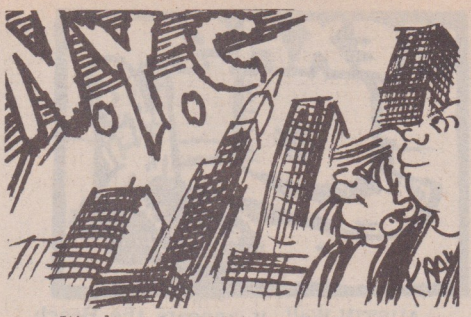
Brian and Shaun Sheridan opening the doors of the new Anthrax

The good news is that ANTHRAX IS BACK!! This time, it has gone from a small underground basement club to a legitimate 500+ capacity space!! No more worrying about shows being shut down... all licences are in order! The new club will also diversify, offering a wider variety of music. The opening weekend of the club was a great success, with two shows featuring all the local talent like: 76% UNCERTAIN, CIA, LOST GEN, VATICAN COMMANDOS, SEIZURE, and CONTRABAND. Also doing a set was a relatively new band who had made their debut over the summer, SKELETAL AMBITIONS. It looks very promising, and it will be great to see all kinds of alternative bands in the new space. Another advantage is that bands touring the east coast will now have a large venue in this area as an alternative to getting caught in the New York "promoter's war". While the new club is significantly larger, it's still the Anthrax. Opened and run by punks, for punks.

There haven't been too many new releases from the area bands, though they all continue to hang tough. The early summer releases of 76% UNCERTAIN's Nothing But Love Songs, SEIZURE's All Hail the Fucking System, CONTRABAND's Girls of All Nations, CIA's Death in Small Doses and the Connecticut Fun comp LP continue to show the powerful music coming out of the region. Local speed-metalheads DRESDEN should be releasing an LP any day now, titled Too Many Skulls. VATICAN COMMANDOS have several albums worth of material recorded, but are having some difficulty in getting it released. LOST GENERATION have hooked up with their original bass player, Sach, so I wouldn't doubt if they have some recording planned soon. "Bad Bob", original guitar player for LOST GEN, has gone on to a solo project and has several recordings available on LOST GEN's Incas label.

That's about all there is to report as of this moment, however, the next few months look very exciting for this area. Any and all bands wanting to get a show at the new Anthrax should definitely call Brian or Shaun at (203) 348-7983 to make the arrangements. If you're going to be in the area, be sure to make a trip to Norwalk and see the new club. Until next time...

Jeff R./ 1800 Huntington Tpk./ Trumbull, CT 06611/ (203) 375-9430

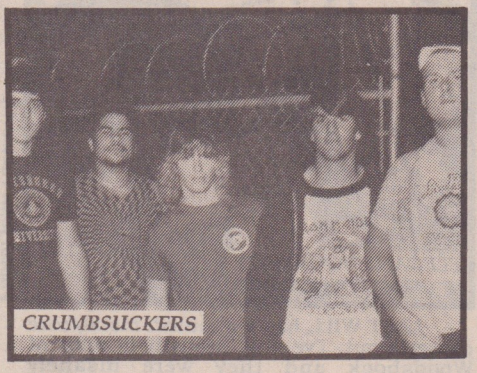


It's been a while since I saw a NY scene report in these pages, so I thought I'd give it a shot. I live on Long Island, but don't hold that against me.

It's getting very hard for bands to find a place to play. Club owners would rather go in for Palladium-style disco shit than book some good music. Here are the exceptions...

CBGB's is still going strong. They book a lot of interesting "art" bands (SUICIDE, most notably) and even some hardcore. Recent matinees have included WASTED YOUTH, DAMAGE, DEHUMANIZERS, CRUMBSUCKERS, CCM, JFA, and a lot of unknown one-shots that Hilly probably gets for cheap. Other bands to have played regular evening gigs have been ED GEIN'S CAR, DICKIES, PLAN 9, DREAM SYNDICATE, TUPELO CHAIN SEX, etc. CB's is still cool. I've been waiting for it to be "yuppified" but so far, no dice, thank god.

Maxwell's features tons of great bands: DEAD MILKMEN, SCRUFFY THE CAT, PUSSY GALORE, LIFEBOAT, DIE KREUZEN, to name a few, plus lots of great movies. Unfortunately, they are in New Jersey and for those of us who rely on public transportation, nearly impossible to get to.



CRUMBSUCKERS

The Cat Club is a shitty "adults [read: cokeheads] only" venue that books lots of those "rad" metal bands plus occasional gigs like the Butthole Surfers, and Savage Republic. More recently, ARTLESS opened up for GG ALLIN, who, according to a distraught Village Voice, rolled in glass, played with his shit, masturbated, and "inserted the microphone into his anus." That got the promoter fired and put an end to "new music" shows there. So much for the Cat Club.

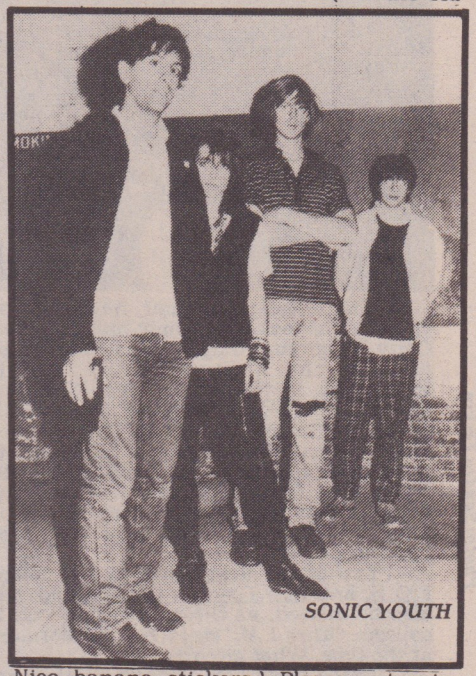
All of which brings us to the Ritz and its buttlicking subsidiary, The Rock Hotel. There's only been one big HC show there lately, with CIRCLE JERKS, MURPHY'S LAW, SCUM, and NILS. Circle Jerks were surprisingly good, while MURPHY'S LAW was unsurprisingly rotten. Having fun with your "skin clique", Jimmy? Anyway, the Ritz is pretty pathetic but it's what you have to deal with if you want to see these bands. Also there recently were TSOL and The DEAD BOYS ("Tenth anniversary reunion!" say the ads. "Big shit!" say I.)

That's basically it, except for occasional oddball gigs like The RAMONES at L'Amour (Queens heavy

metal club)

Fanzines: haven't heard much lately from Sporadic Droolings or Guilotine. Still carrying on are The Big Takeover, Conflict (Gerard Coleslaw snobzine), Gore Gazette, and Bullshit Monthly. Notable is Chemical Imbalance, a cool art/ music/ poetry zine, #4 of which comes with a great 4 song 7" w/ SONIC YOUTH, THE CHANT, JUNE BRIDES, & BROKEN TALENT.

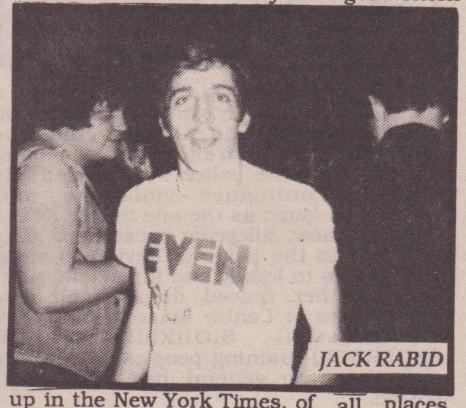
And of course, a big tip of the hat to Teddy Gottfried, driving force behind See Hear, the best fucking store in New York. They've got an enormous selection of zines, the focus being HC but also new wave, psych, metal, jazz, etc. Also, cool books (the entire Re-Search line), t-shirts, tapes, and novelties (like the old



SONIC YOUTH

Nico banana stickers.) Please patronize this store, cause if they fold I don't know what I'll do.

Assorted news: New BAD BRAINS & SONIC YOUTH LP's on SST. The Great Peace March will be through NYC on Oct. 26 & CBGB's is hosting a benefit for them. 99 Records is history, but Rocks In Your Head and Bleeker Bob's are still holding tight, and you can pick up the big label releases at Tower if you really get desperate. I don't know what's happening with Some Records or the APRC. Abbie Hoffman hosts a radio show "Radio Free USA" on WBAI on Friday that got written



JACK RABID

up in the New York Times, of all places. The Collective of Living Cinema has been showing some cool films lately. I caught "Dementia" & "Carnival of Souls" there, plus a chat by Michael Weldon, author of the Psychotronic Encyclopedia of Film (required reading).

I'd like to do a little editorializing, if no one minds. What has happened to the New York scene? I'm only 16, I've been into HC for about 3 years, and I guess I'm still naive enough to believe in things like the 7 Seconds tune "Walk Together, Rock Together". Sadly, there's almost none of that here. From Washington Square Park to the clubs, elitism, narrow-mindedness, and "looking out for #1" are all you find. I'm not expecting that in such a diverse scene we can achieve a "one big happy family" sort of thing, but Christ - can't people smile back at me when I show 'em my pearly whites? Can we talk a bit? If we're wearing a shirt with the same band name, can we break the barriers of our cliques long enough to strike up (god forbid) a friendship that could last? I've seen enough to know I'm not "just an idealistic kid," but it has to be more than that. I hope every person in the New York area who reads this will take it to heart, because I do. I really do. The bottom line is, corny as it sounds, we're all in this crazy thing together.

Mike N./ 51 Longview Rd./ Port Washington, NY 11050.

P.S. Thanks to Joe Bansuelo, James from Fla., John Antush, and Dan the Happy Skinhead.

P.P.S. Addresses: Chemical Imbalance c/o Mike McGonigal/ Brittany Hall, 55 E. 10th St./ NYC, NY 10003. Big Takeover c/o Jack Rabid/ 249 Eldridge St. #14/ NYC, NY 10002. CBGB's/ 315 Bowery at Bleeker/ (212) 982-4052. Gore Gazette/ 73 N. Fullerton Ave./ Montclair, NJ 07042. See Hear/ 59 E. 7th St./ NYC, NY 10003 - SEND ZINE SAMPLES!

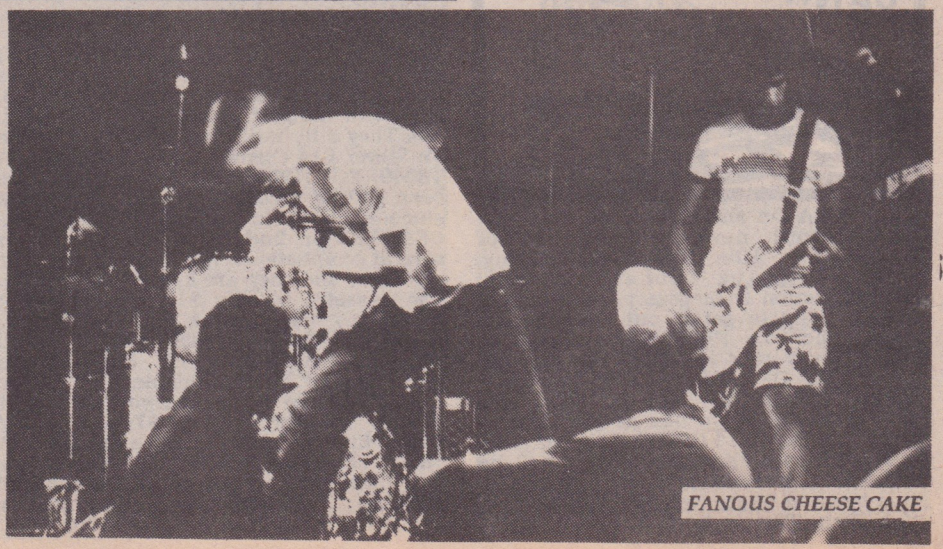
Hi everyone and how's it going from the state where Yoo Hoo chocolate drink is made and where the toxic waste fertilizes our juicy farm-fresh tomatoes. Actually it isn't as bad as all the rumors you hear, all the toxic waste is in North Jersey (sorry guys). Believe it or not, N.J. is actually a pretty nice place. We have beaches to mountains to farm country to suburbs and cities and it's all rather nice, like governor Kean says, "New Joisey and you Poifect together". Besides, we have managed to produce over 50 punk bands which included the likes of A.O.D., BEDLAM, T.M.A., PLEASED YOUTH and even SAMHAIN, although sometimes it's hard for the local bands to get shows because of limited clubs and halls that will do all-ages shows.

But things have been looking up because there was an abundance of hall-like shows this summer and out of that have come some clubs that will do all-ages shows like the Hightide Cafe (201-774-7175) in the Asbury Park shore area, which does shows 4 days a week, mixing it up with rock to punk to alternative music. There's also Reds (Doug 609-652-8837) in the Atlantic City slot machine area, which has been doing shows with such bands as the DEAD MILKMEN, RUIN and DECONTROL. Last but not least, there is City Gardens in N.J.'s state capital city of Trenton which has been doing steady all-age shows for 2 or 3 years now. Although there are sometimes problems with people coming out to shows because of high door prices, lack of local band support and the same big name bands getting booked all the time. If people would just come out and show some real support and let promoter Randy Now know what they want, then maybe things would change and get better. Besides all the shortcomings there seems to be many willing people and over 40 fanzines have popped out doing their damndest to say what they gotta say and going out of their way to support the N.J. scene.

Some great zines are Constructive Rebellion c/o Adam Nathanson/ 7 Wayne Ct/ Wharton, N.J. 07885; Hardcore 4 N.J./ 6 Heatherhill Way/ Mendham, N.J. 07945; and This Zine Sucks/ 1601 Scenic Dr/ W. Trenton, N.J. 08628 which do a terrific job on keeping up with what's going on in the state.

Of the best bands coming out of N.J. there is F.C.C. (FANOUS CHEESE CAKE) who rip out a high pitched hardcore sound with a humorous vocalist talking and singing about things an average intelligent person can identify with. They

ROT



FANOUS CHEESE CAKE

SOCIAL DECAY

have just released a 7" EP entitled Easy Answers and Simple Slogans for $3.00 p.p.d. to Faith Records/ 234 Holland Rd/ Holmdel, N.J. 07733. Another band is the X-MEN, who have been playing around quite a bit with good response and are now looking for a record label. Rumor has it that they are related to the original X-men super characters and I'm sure no one would disagree with the power Rock 'n' Punk they churn out. They are heavily influenced by such bands as SLF, Damned, U.K. Subs and Replacements--a band that is definitely going places, you can reach them at: X-MEN, c/o Steve Glatzer/ RD1, Robertsville Rd/ Freehold, N.J. 07728. Still another band is SOCIAL DECAY hailing out of the South Jersey shore area. This shorecore band puts out a clean, tight metalic hardcore sound. They sing about life and death and are 100% feeling, write: SOCIAL DECAY/ P.O.Box 267/ Island Hts., N.J. 08732. Last but not least is ROT who are the true word of punk rock and have been well received at C.B.G.B.'s in N.Y.C., a silly bunch of guys who now plan to release a 7" record. They have a similar sound to bands like The Ramones but yet their own, mixing it up with fastpaced hardcore and Rock n' Roll. Check out their demo Welcome to Liquid Frankenstein's 3-D Hellhole. Write: ROT/ 1928 Mizzen Rd/ Toms River, N.J. 08753.

That about raps it up for now although there's one more thing--I, in my effort to help out N.J. bands, have put together a tape compilation of 16 bands with 32 songs and it's called Blasting out of N.J., so if you want to hear some of the music by the bands I've been talking about plus more send $3.00 p.p.d. to me. Anyway enough of this foolish propaganda, if you want to trade tapes, zines, flyers or just communicate write:
Jonathan LeVine/Faith Fanzine/ P.O. Box 7235/ Trenton, N.J. 08628

PHILA-On and on and on and on... More record news pouring out of Philadelphia: After months of waiting, RUIN's LP Fiat Lux is out and it's great!!! The production on it goes to show why it took so long to get it out - perfection. Those who saw RUIN in California in August know what an experience they are live. FLAG OF DEMOCRACY has their record on Buy Our Records. As of this writing it should be out in November - pick it up! SCRAM has just recorded a full length LP with the B.Y.O.. This will be their first vinyl offering; they previously have been on Skate Rock Vol IV and That Was Then, This Is Now! They'll be doing some shows with 7 Seconds on the East Coast including New York and D.C. so go see them. ELECTRIC LOVE MUFFIN are doing a full length LP soon. +PLUS+ compilation That Was Then This Is Now! has gone into a second pressing after selling out of a thousand in less than a month. HOMO PICNIC has been into the studio and recorded for a record. SERIAL KILLERS has recorded a demo and plan to release a record by Christmas. ANTHROPHOBIA is supposed to go into the studio soon. DEADSPOT and LEGITIMATE REASON have recorded demos. The DEAD MILKMEN have released a new album which has probably gone quadruple platinum by now.

Not much going on fanzine-wise. PLUS has sold out of all their issues.

Show wise the Kennel Club is the best by far for Sunday shows. +PLUS+ or Chuck Meehan can help you get booked. Check out our numbers in our ad this issue.

I'd like to say hi to our friends in Pittsburgh that we met over the summer - we didn't forget you Doug and gang. Everybody write! Thanks to those who did. See y'all next month. Love & Smoochies, Mark Pingitore/ +PLUS+/ 5436 Discher St./ Philadelphia, PA 19124

HOMO PICNIC

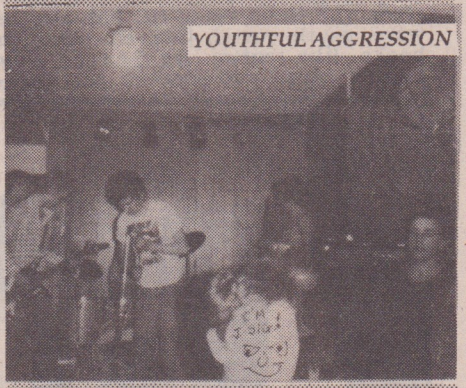
Photo: Sandea Erskin

RUIN

Photo: Murray Bowles

LEHIGH VALLEY - It's been quite a while (February) since a L.V. report. Onward...

The FOLLOW FASHION MONKEYS album has been out for awhile and has been getting excellent reviews. Their U.S. tour with Indigesti (from Italy) went well, too. They still have some shirts left. Write to: Steve/ 914 Glenwood St./ Emmaus, PA 18049. YOUTHQUAKE's cassette has also been getting excellent reviews. They have since added Mike of FAULTY CONTRACEPTIVES on 2nd guitar and appear on several compilations. A new demo was just recorded, and they are looking for a label. The cassette is only $1.50 ppd to 522 Kurtz St./ Catasauqua, PA 18032. The RUSSIAN MEATSQUATS have a brand spankin' new 9-song 12" out and it's pretty hot. It is undecidable if it will be distributed, so I'd advise you to buy it directly from the band for $7ppd to Paul/ 2131 Lincoln Ave./ Northampton PA 18067. FAULTY CONTRACEPTIVES is a fairly new band formed out of the ashes of ASYLUM. Their music can be described as fast, raw thrash and do a good job of it. Their demo is also only $1.50ppd to Y.Q.'s address. (For the price of one, both demos can be combined into one tape upon request.) LAST CRY, also a fairly new band, has recently broken up. YOUTHFUL AGGRESION has also split. THE CLAP is the oldest L.V. punk/HC band and are still going strong today. They have been around for approximately 8 years and have never changed their early punk style, which in turn refreshes the valley... CRUX is the newest L.V. band and have yet to play. From what I hear they are a band to look forward to.



YOUTHFUL AGGRESSION

The biggest bummer news in the valley is the loss of our only hall, the West Catty Playground Bldg. It will be missed by all. But the birth of a new hall in Bethlehem is the good news. The first show was all-local with F.F.M., YOUTHQUAKE, and the MEATSQUATS. It was a large success. Bands please call Sandi of Rammit Productions at (215) 691-3431. Note: the Lehigh Valley lies halfway between New York City and Philadelphia. They're both only 1-1/2 hours away from here, too.

Two of the best 'zines in the valley, E.O.E. and Raw Pogo on the Scaffold, will also be missed, as the editors move on to college. Other L.V. 'zines remain dormant at the time. What gives?!

That's it for now. Expect another one around the holidays. Thanks for caring.
T of YQ/ 522 Kurtz St/ Catasauqua, PA 18032

This summer has turned out to be a tough one, with the worst weather in 30 years and the main all-ages club, the Metroplex on Mareitta Street being harrassed by the police with alleged city licensing ordinance violations and roadblocks (such as the one during DOA's July 25 show, allegedly because of gang violence) to the point of having to close for 5 weeks to legally and financially get it back together. Indeed, due to some very pricy shows at Center Stage and the Fox Theatres (PIL, SIOUXSIE, LAURIE ANDERSON) draining peoples money, the club scene in general had one rough season.

Now the good news----the Plex reopened Sept. 25th with BGK, with local skin band ANTI-HEROS opening. The next weekend continued the fun with shows by MDC and Circle Jerks. Plex manager Paul Cornwell has made it public he intends to sue the city for lost income from having to close and pay for legal help to get nearly

all licensing violation charges dismissed--we hope he wins.

Other than the Plex most clubs shy away from hard-core and alternative music. 688 did have an all-ages show with TSOL in mid-Sept. but that's a rarity. The noise/no-core scene has been the most imaginative in finding places to play since the Mergantine loft space was closed in July (it's being converted into yet more downtown offices). Sept. 5 & 6 saw Immure, a show of art and avant noise at an abandoned women's penitentiary called the Stockade. The dark spooky atmosphere suited the music of AT REST, PVC PRECINCT (they're on the 9 Underground cassette), BECKY'S ARMY, FLATBUSH, and GOMEZ GRACIOUS (featuring ex-BUTTHOLE SURFER Cabbage).

Some local bands to watch include BAN KA, who opened for MDC Sept. 2, speed-thrashers THRESHOLD OF PAIN and LENTIL WEEK, death duo TOMBSTONE TALES (who opened for Circle Jerks and who manager Chris tells me are playing Halloween at a frat--if they survive they get paid, if the frat kids attack they'll be ready to fight back with pig heads). Also, THE DEMAGOGUES are a highly political band who got much exposure opening for MDC in July.

DEMAGOGUES

Zines worth getting: Lowlife--coverage of the underground scene with a slant toward social and artistic freedom. $1.50 in stamps to Glen Thrasher/1095 Blue Ridge Ave. #2/ Atlanta, GA 30306. Ratlanta--anarchist and hardcore oriented. #4 out now. Vince Hoffman/1195 Euclid Ave. #2/ Atlanta, GA 30307.

Radioland---WREK, the over-all best station around, has had a few schedule changes. Noise and industrial shows "Destroy All Music" and "Notes From Underground" have moved up an hour on Wed., now airing at 8 p.m. and 9 p.m. Hardcore show "It Came Without a Warning" moved to Thursday from 8-9 p.m. WRFG (Radio Free Georgia) comes in a very close second, with great Monday night programiing starting at 6 p.m. with "Leather Jacket" (punk), then "Revolution Rock" (politically-oriented music, with lots of interviews) and a new show of death and angst music "Silence and Secrecy" Tues. 3-6 a.m. And holding forth Thurs. at 12m-3 a.m. is "The Luxury Gap" (punk/reggae/hardcore/poetry/whatever) hosted by yours truely.

DQE, who call themselves a "noise bluesrock band", have a new cassette, Ride this Ride. It's yours for $.89 plus 3 stamps--you read that right. Try it--it's a low-fi production but very imaginative. Write: Chris/ Emory Univ. P. O. Box 24121/ Atlanta, GA 30322. Local performer Gabriel has a book of political and spiritual poetry called Small Book. Send $2 to 641 N. Highland #1/ Atlanta, GA 30307. Ranter Mikel K. (he was on A Peace of Mind comp.) has Ban this Book and a cassette Ban this Album. Write him at P. O. Box 824032/ Atlanta, GA 30324.

And from our neighbors Athens, local hardcore band PORN ORCHARD has a cassette out. They only dub about 10 copies at a time. Called Hit the Right People Hard write P.O. Box 189/ Athens, GA 30603.

No way is this scene report total and complete--someone write a follow-up soon!

Helen Block/ 2250 Cheshire/ Atlanta, GA 30324.

LONDON, ONT- Music Wise: the city is alive, with everything from industrial, to the guy who plays trumpet at Dundas and Richmond St.

Scene wise: I should say scenes, for it seems that there is always a supporting number of fans for each band that plays. However, there are the times when conflicting shows drain on each others attendance. But with low cover charges it allows some to attend more than the single.

Local bands: OCTOBER CRISIS- During the period in which they were recording their album, OCTOBER CRISIS experienced a line-up change with the departures of vocalist Dan Rudbal in Feb. 86, and new guitarist Rick Barnes, who was added after the recording of the Question Mark demo cassette. Reasons why the departures occured are numerous. The CRISIS however are still together as a four piece outfit, with the addition of Darcey, on vocals. The original singer kept his rights to songs and lyrics, so they've written new words to the original music. The band is contracting with Psyche Industry Records of Montreal, P.Q., who included a newer version of "Everyday" (which was available on their demo cassette) on the compilation album It Came From the Pit. Their newest release is a cut on the album, London Underground, a compilation album put together by a local unversity. The song is called, "P.C.B.'s", and was originally played when Dan was in the band. Lyrics are used by permission, although not included on the sleeve. Look for the album to be out around October. Touring to follow. OCTOBER CRISIS c/o 5 High St/ London, Ont., Canada.

SHEEP LOOK UP - Another band featured on the Underground LP. These fellows have been together five or so years, cranking out a melody music machine sound that would be an eye-opener to anyone fortunate to catch them live. After the recording of a demo cassette, there was a change in their line-up as well. This five piece outfit contains the strongest of elements for success. The strong drumming supplied by Greg Moore is always consistent and flows perfectly with the booming bass playing of Mark DeRoux, supplemented by the fuzzing guitar of Gilbert Smith, electric piano and sax by Dr. Sax and the wiley vocals of Will Power. Nominated for "somewhat" prestigious, Canadian "CASBY" awards two years in a row has not changed too much. The guys are now in the midst of a four month tour of Canada, backing up the recent release of a multi-track single. SHEEP LOOK UP c/o Apt. #5/ 579 Colborne St/ London, Ont/ Canada.

PUZZ-FUNDLES - This group is the off-shoot, end-up, of The TERMINALS (minus Dave who is now with OCTOBER CRISIS). Guitarist Mike Timmins and drummer-brother Pete create, with bassist Laurie Wedge, a sound which balances between everything and anything. Really amazing songs but as of yet there is no outlet to be played. No tape. PUZZ's c/o 177 1/2 Clarence St/ London, Ont/ Canada.

63-MONROE - "If you ain't heard these guyes, you ain't heard nothing" so they say. These guys have been kickin' around forever, and it doesn't seem that they are ever gonna give up. They've got plenty of LP's and singles so write 'em and listen to 'em. Or else! c/o P.O.Box 4121/ Station C/ London, Ont/ Canada N5W 5H6.

SUFFER MACHINE - Probably the best cross between jazz and rock and, and, and, ever. Emotionally draining to view, this band will soon be releasing their debut single. The name is the band and the band is the name. Pat, Pete, Chris, Lisa and Stephan have achieved the ultimate in clash to clash music. c/o 105 Madison/ London, Ont/ Canada.

OCTOBER CRISIS

Photo: Shawn MacDonald

CONDO-CHRIST - Some of these guys are older NAPALM BABIES and some are GENERICS, and the big guy eats alot of bacon. Ha! Seriously they are one of the hardcore heralds of the city. They've got an amazing song called "Child Find". Find it. The CONDO's have a track on the Underground LP titled "Weekend Alcoholic". Guitarists Dan Husband and Chris Richards are solidly backed by the bass playing of Mary Lou and drummer Wayne. Vocalist Jamie Conyers digs the vocals in so as to grip your jugular vein. See these folds "live" if possible, resurrected, if not.

UKASE - Screaming operatic vocals, molding melody.

THE WAITING - Big success story. Album available. "What are you waiting for!"

L.M.O.-TV and NOSMO KING JR. - I am not sure what either of these bands are like, but I've never heard a complaint so....

Newest bands to appear: THE BLACK DONNELLYS' 4 - The, you guessed it, fourth inception, of the infamous DONNELLYS. Led astray by Dan Rudbal (late of OCTOBER CRISIS) again, this band is always arresting in performance. Along with Dan the band consists of former SPORES guitarist, Jade, and three members of the band, P.O.W.. Jeff Overdrive on guitar, Rob "the Face" on bass and drummer Chad combine with the others to arrange an out-of-range hardcore assault guaranteed to change your mind, and with songs like "Good" and "Try Again" and "Take a Ride on the Bleeding Railroad", hey, who would blame them for trying.

And then there are: THE LEGEND KILLERS - A wild 4-some who play all those faves of yours and yours. Look out for their song "Road Kill", it's messy.

And speaking of messy, you can probably get wasted at a Wierdstone gig. Then there is the new bar, The Key West, located on Talbot St. between York and King streets, in big beautiful downtown London. Just drop in and you might be able to get your band a gig, if you're touring and such. Key West: 355A/ Talbot St/ London, Ont., Canada.

Anyhow, that's it, use the information as you'd like. I'll try to get a list of addresses and send it. Maybe. Any mail you wanna send may be mail I might respond to:

D.K.R. c/o 206 Clarence St/ UPR, London,

Ont/ Canada N6B 2J7

P.S. Agi or anyone who may know him, from W. Germany, I lost your address so I haven't written. Got the band pictures, great responses on that interview. Talk to ya!

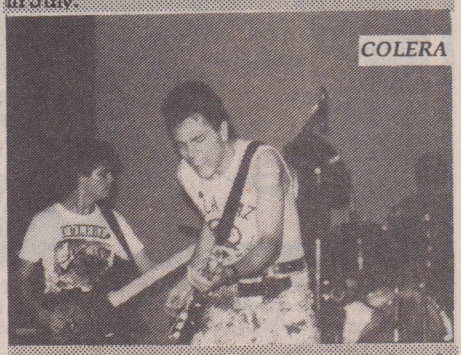
Hi! I'm finally back with another scene report after months of absence.

Nowadays, Rock'n'Roll is a fashion in Brazil, and if you play in an R'n'R band you are a candidate to sign with a major label and get a lot of money. There are good bands here, but most of them are very commercial. The two top rock bands of Brazil sold about 500,000 copies of each LP in one year. The major labels of Brazil released a lot of records of foreign "new" bands like U2, The Cure, The Damned, Smiths, Killing Joke, etc...

OS RELICANTES

INOCENTES

OS REPLICANTES was the first Brazilian punk band to sign with a big record company, RCA Brazil. They're relatively famous now in S. Paulo and Rio de Janeiro and released an LP with 14 songs (11,000 copies sold until June '86). Recently another punk band signed with a major label, they're INOCENTES and signed with Brazilian Warner Bros. Their sound is different now and their music is more "commercial" than before. They're playing very professionally with good lyrics and good music. I think they'll be very popular soon because they have a multinational machine working for them. Warner stole them from Ataque Frontal and they released a mini-LP with 6 songs in July.



COLERA

About the "poor" indie punk bands things are better too. COLERA released through Ataque Frontal their second LP called Pela Paz Em Todo Mundo (For Peace Around The World) and sold 1,000 copies of the first edition in only 3 days and 1,000 copies of the 2nd edition in 5 days. Ataque Frontal pressed 3,000 more copies in the 3rd edition and are selling very well. There's no news about their European tour, but they intend to tour North America next year. Can you help them? Ataque Frontal will release (October) an album of VARSOVIA (WARSAW) a post-punk band with influences of Joy Division, Bauhaus, etc. They play a good music, maybe too commercial from the punk view, because their music is on the charts of some alternative FM stations. A.F. will release an LP of KAES VADIUS (Wanderer Dogs) a psychobilly band with funny and black humor lyrics and a LP of GRINDER'S, a skatecore band. A.F. is working in a new compilation with only punk/ hc/ oi bands. Several bands are contracted, like DETRITO FEDERAL (from Brasilia), ATRAQUE and PUPILAS DILATADAS (from Porto Alegre), CATEDRAL DA DESORDEM (Rio), INDIGENTES (from Curitiba), INIMIGOS DO RITMO (Juiz de Fora), BLOKEIO MENTAL (Cuiaba) and KAOS 64, SKARNIO, and HISTERIA (S. Paulo). This compilation will be out probably in January or February of 1987.

New Face Records is pressing a 12" EP recorded live with OLHO SECO and they promise a studio LP of them in the next year. This label released a memorable album in Brazil, it's a Swedish compilation called Afflicted Cries In the Darkness of War with CRUDE SS, FEAR OF WAR, ROVSVETT and ANTI-CIMEX. This compilation is available only in Brazil. They are pressing too, a double compilation with only Swedish bands called The Vikings Are Coming... Yeah, the Swedish bands are invading Brazil.

GAROTOS PODRES sold 8,000 copies

KAES VADIVS

of their good debut album. They left Rocker Records and are in another indie label now. They played in a big rock festival in Rio de Janeiro with pop bands and played only two songs because they were expelled from the stage by the stupid organizer. They were insulting the organization of the festival who was boycotting their sound. INOCENTES, COLERA and GAROTOS PODRES played in the festival of PT (Brazil's Labor Party) in S. Paulo and the 3 bands made a great performance.

LOBOTOMIA recorded 10 songs for an LP and they found their own label. The quality of their sound is very good. They are playing metal punk like English Dogs and Onslaught. Some kids liked it a lot, but some punks hated it. RATOS DE PORAO is on Baratos Afins indie label now and recorded an LP (out in September). They are in the metal style too.

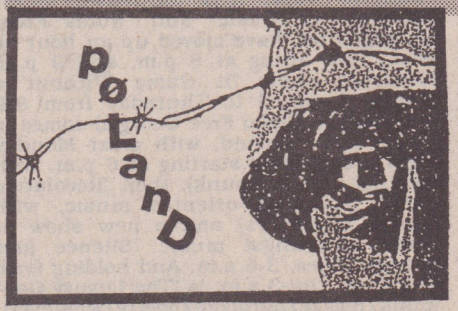
LOBOTOMIA and GRINDER'S played at a skate party in June. There was a lot of skaters and punks. GRINDER'S are playing skatecore very fast and with some instrumental mid-tempo songs, a great band. Fortunately, punks and skaters live in peace with each other here in Brazil, both sides like punk rock and hardcore.

Politically, the punk movement is a shit in S. Paulo. Nobody is interested in protesting, making zines, only dressing like a punk and to go to the pubs. Recently, about 50 punks found a punk pacifist movement and are organizing meetings to discuss the future of punk movement in S. Paulo and Brazil. They intend to promote some walks, protest shows, organize bands and fanzines and a video about the punk movement. I think it's an excellent idea and this could be the salvation of the punk movement in S. Paulo. There's an important fact about this organization: they are against violence and violent punks.

Ok, I think that's all for the moment. Anyone who is interested in exchanging records or t-shirts can write me.

Renato Martins Filho/ ATAQUE FRONTAL Records/ Cx Postal 54.217/ S. Paulo SP/ 01296 Brazil.

P.S. Below some addresses of bands and labels from Brazil. ATRAQUE/ Cx Postal 5095/ Porto Alegre RS/ 90.000 Brazil. COLERA/ c/o Redson/ Cx Postal 8517/ S. Paulo SP/ 01051 Brazil. GRINDER'S/ Rua Laura, 138/ Centro/ Santo Andre SP/ 09040 Brazil. NEW FACE Records/ Cx Postal 20030/ S. Paulo SP/ 02597 Brazil. LOBOTOMIA/ Al. Joaquim E. de Lima, 984/33/ S. Paulo SP/ 01403 Brazil. OS REPLICANTES/ Cx Postal 5091/ Porto Alegre RS/ 90.000 Brazil.



Not much noise here in Poland. S.n.a.f.u. one might say. Thank devil the two "alternative" festivals, Jarocin and Poza Kontrola, are over. These two monsters (5 and 3 days respectively) are getting established and fat. It seems that the main tendency there is to promote "new music". The organizers use this term for new wave bands presenting happier and more optimistic stuff. The fact is, however, that musically those baands are nothing new. Looks like in the long run they want to do away with punk and hardcore. Slowly but surely. No more problems, no more sad songs, no more dirty music!

I won't dwell on Jarocin because you probably have a report on that already. Enough to say that this year the audience

was 13,000 (compared with 20,000 previously) and many of them left after the first (punk) day.

Poza Kontrola (Out of Control) is a festival organized by a Warsaw club Riviera-Remont, an important venue for punk. Originally this festival of alternative music was started in 1980 in a student club called Od Nowa in Torun. A year ago there was a big takeover and now it is in Warsaw. Unfortunately, these new people don't thing of punk as alternative music. Last year only ID, a hardcore band from Krakow, was allowed to play. And that gig was ruined by a very bad P.A. job. I talked to the organizers and was told that punk was passe and they were looking for bands which were "one step ahead". Ahead of what they didn't say.

TZN XENNA

This year the only "real" punk band was TZN XENNA. Their gig was not scheduled but they just got on stage and played. For the first time as far as I know, they performed as a five-piece with Micek on second guitar. Their show was complete with a HM parody and big water bombs thrown at the audience by their singer Zygzak.

KSU

Photos: Peter D.

Another band worth mentioning was ONE MILLION BULGARIANS from Rzeszow. They are a 3-piece and it's really hard to label them as they play a mixture of HC, wave and metal. They use tapes with recorded drums plus the singer is doing additional drumming.

There was also a fun band from Gdansk called PO PROSTU. They play an older kind of punk with funny, sometimes nonsensical lyrics plus have a very charismatic singer.

Aha, the last performance was by a band called OUT OF CONTROL. It was formed by Polish musicians featuring your favorite punk rocker, JJ Burnel, on vocals.

Like last year amost all gigs were ruined by the incompetent P.A. crew. It's not unusual and perhaps that's what makes those festivals more "underground" and "alternative" not the second hand pop bands labeled "new music". Anyway, a better name for the event would be Remote Control.

In the vinyl dept. there's nothing new after the debut 7" by XENNA which is sold out.

A new 7" by SIEKIERA is also out but they are not hardcore anymore. The wave has swept them away.

Tonpress, the most flexible and "independent" among state labels, will release a new compilation album with some Polish bands like ARMIA, REJESTRACJA, ABADDON, XENNA, etc.

Also, a long-awaited debut 7" by ARMIA is expected to be out soon. ARMIA is a strong, highly energetic HC band with intelligent lyrics and powerful vocals. It was formed by the ex-members of BRYGADA KRYZYS and SIEKIERA.

Not much punk on the air. There is a weekly show called "All That Rock" but HC/punk is being presented only once in a while plus they play the same records for years. It's much better with Rozglosnia Harcerska (Scout Radio). Scouts play a lot of alternative music not to be found elsewhere. For example they have made popular KOBRANOCKA (from Torun) the best punk fun band here. They also have indie Top 20 and punk is usually high in the charts: DKs ("Machorama"), ABRASIVE WHEELS, XENNA, GANG GREEN and many other recently. Scouts O.K. They have a HC show on Mondays, too, but it's only 15 minutes (yes! fifteen!).

Generally, the scene is rather stagnant. There's a lot of bands and all the time new ones are emerging out of darkness. But it's so hard to keep a band together, to get equipment, rehearsing space and gigs that many of them break up fast, go wave or get commercial. So only the fittest survive.

KSU, a legendary band from the seventies has just reformed. They split a few years ago and lived in oblivion. They are from a small town of Ustrzyki in southeastern Poland. Unfortunately, their come-back gigs were a bit disappointing. They'll have to practise some more, especially with this new line-up.

Of the other "ancient" bands I'd like to mention DEUTER. They are back as a three-piece with a very good drummer. They've been pretty active gigging a lot and have recorded a debut 7" for Tonpress.

All the best to Jello et al. Until next--
Petar/ os. Teatralne 3/88/ 31-945 Krakow/ Poland

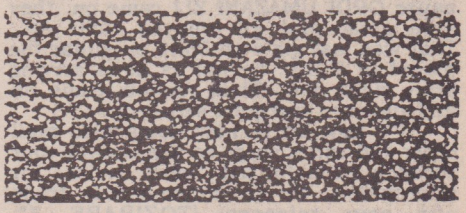
Hiya! (as Keni use to say...) During the summer we had the likes of Scream and Toxic Reasons, a weird 3 piece band (the Zero Boy have quit 'em in Amsterdam), but they've blown away the audiences anyway. In Italy they played in Torino, Ferrara and Milano. The Ferrara scene is quite new and therfore refreshing. Some people into IMPACT and various Ferrara scenesters formed Sukafront (a B.Y.O. thing) to promote their scene. They've opened a club, it's simply called Centro Giovanile (youth center) but let me say it's way cool! Outside there are plenty of great graffiti, made by a Mexican guy, there's no skulls/death shit, this guy's got his own style! The first thing you say when you see this venue is R-A-D! The hall inside is not so big (packed shows guaranteed), there are lotsa painted stuff, just behind the stage, there's the infamous D.R.I. Violent Pacification inner sleeve, reproduced in a giant graffiti that covers the whole wall. There's an upstairs so you get various rooms, a store, a photo lab, a room with TV and videos. The future looks bright for the Ferrara guys!

IMPACT are recording for a 7-song release, Janz (guitarist) told me they're gonna have double guitars, their latest LP Solo Odio is getting out of print, and tears ass as well. At the Toxic's show there was the entire NEGAZIONE outfit promoting their latest LP, Lo Spirito Continua. Their bassist, Marco, is gonna fly to the States soon. If you meet him, have a talk with him, he's one of the most friendly people I've ever met.

From G.D.H.C., Stephano, drummer for LANCIAFIAMME is spending 2 months in jail. He was clearly framed by cops, they "found" a knife in his car. CCM will be home this weekend after their 3 month U.S. tour, I guess they'll write something about it in these pages. Also, INDIGEST! are at home. By the way, we should build a monument for the B.C.T. guys, they've done and still're doing great help to make people know about Italian hardcore. Thanks guys!

Also FRANK SINATRA is gonna play in Italy, do you wonder how much the tickets cost? From $100 to $300 each person (no kidding!!). That's all folks, keep up the pasta. Enrico GDHC. Write me c/o Andrea Penco/ V. Tito Speri #3/ Livorno 57122/ Italy. IMPACT c/o Stephano Ragazz/1 V. Sacca #19/ Ferrara 44100/ Italy.

IMPACT



CCM

Photo: Murray Bowles

LJUBLJANA-Hi! It's been quite a long from my last report so I thought to write down a few lines. We had a couple of great gigs in last time and we finally got regular place to play called "Menza". Scream and Inferno played there among others. Any band interested to play at Menza write to me, address at the end of report, or call Marsha at 38 61 219264. We can arrange you a good show at Menza and also in some other places.

I just have to mention great show at Menza back in May when I had there 12 most promising hardcore bands in Yugoslavia. That show was very successful and compilation LP with live recordings will be probably released soon, on FV Zalozba of course.

Then we had Amebix here on "Novi Rock" - this is every year's manifestation of alternative music in Ljubljana. They played with 5 other bands to a crowd of 3500 people, S.O.R. (SISTEM ORGANIZIRANE REGRESIJE0 were first, I didn't expect very much from them, and I was right, as most of the audience; they play pale thrash copied from Riistetyt. CENTER ZA DEHUMANIZACIJO was next, they are from Trate, kinda village in the north of Slovenia republic. Some strange alternative music. TOZIBABE was third band, they were good. 2227 left the stage after second song because someone expelled the monitors. After the short pause GRDI UMAZANI ZLI came on, thev were great and all enjoyed their set. That was last gig with Mare on guitar (he played in U.B.R. before) as he is serving army right now. Then Amebix came on and audience was quite satisfied.

FV Zalozba is now doing also mail order and run a shop, so if you want your records distributed here write for information. We are interested to trade our own releases (TOZIBABE 7", BORGHESIA LP and before mentioned compilation LP) for yours. Write us to SKUC-Forum/ Fv Zalozba (Nigr), Kersnikova 4/ 61000 Ljubljana, Yugoslavia. Also Iskanje Izgubljenega Casa, a video of hardcore movement in Ljubljana from 1983-86, is still available, VHS Pal Secam only.

Back to the bands. As I said GRDI UMAZANI ZLI lost their guitarist. Just before he went to serve army service G.U.Z. played in Sarajevo and local TV recorded their show; hope to see it soon. New guitarist of G.U.Z. is one of those older punks who's now in that speed metal trend, and as drummer and bass player are in it, I can imagine they will be playing this kind stuff. Their first (and last) demo recordings with Mare are fucking great! There are two new young bands I heard for. I have seen both in Logatec, there was kinda party with 8 bands so also ABNORMAL and TUPA TUPA CC played, the show ended with fight between local rednecks and punks so we just caught last bus to Ljubljana. TUPA TUPA CC is melodic punk while ABNORMAL play Disorder-ish noise type. AGRESOR is new metal band in Ljubljana, they have studio demo which is cool, have new guitarist and female singer. What a surprise!

Something very incredible is that Iskanje Izgubljenega Casa video was shown on Ljubljana Channel 1 TV station, of course in the middle of the morning. Last time hardcore bands from Ljubljana received big attention in mass media and that looks quite cool.

TOZIBABE played everywhere around the country in last time, also had their video Dezuje (that's the title song of their four track EP) on two TV stations. They are going to play in Greece now and a short tour around France, Belgium and Holland soon, they said they will split up after that.

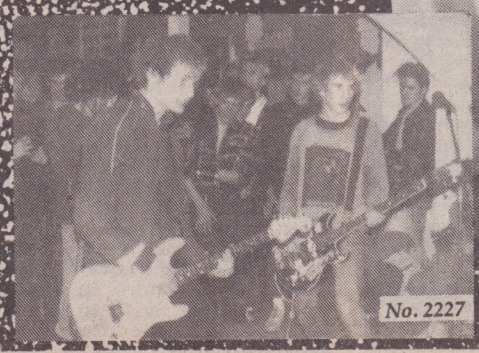
2227 is going on strong, we have a couple of hot new songs and will go to studio soon. N.O.B. are now called 2XDM and have new bass player. They supported Scream at Menza but we were all disappointed because 2XDM still play simple semi-thrash and weren't good enough to support these great guys from D.C. And when I just talk about Scream, we have lost lot of money on them, only 400 kids showed up, but it was really great party.

At last, I am finally planning to put out fourth issue of famous Vrnitev Odpisanih fanzine, hardcore zine with largest edition in Yugoslavia. I need your help and if you are interested please send all stuff to:
David Krzisnik (Nigr)/ Marinkov Trg 14/ 61000 Ljubljana/ Yugoslavia

GRDI UMAZANI ZLI
Photo: Dave

TOZIBABE

GRDI UMAZANI ZLI
Photo: Dave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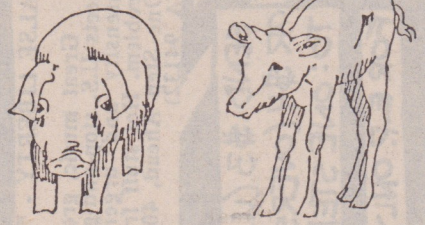

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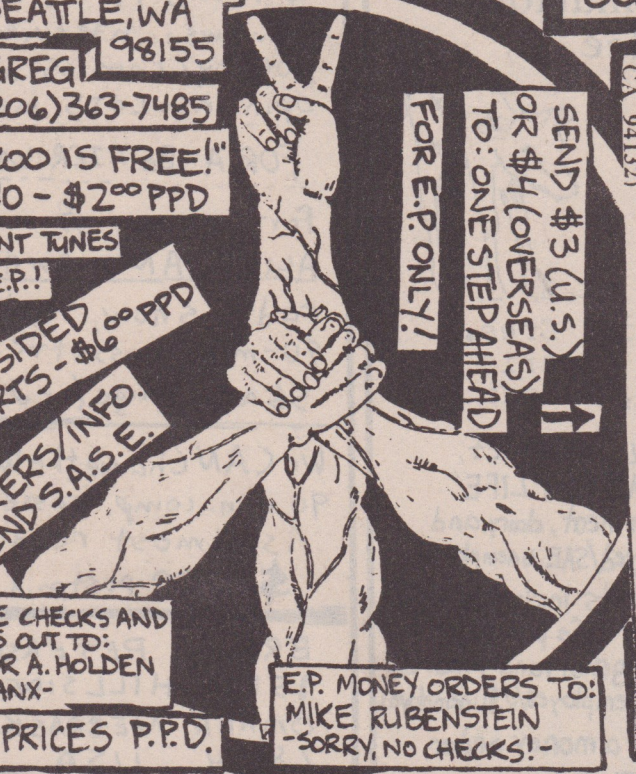

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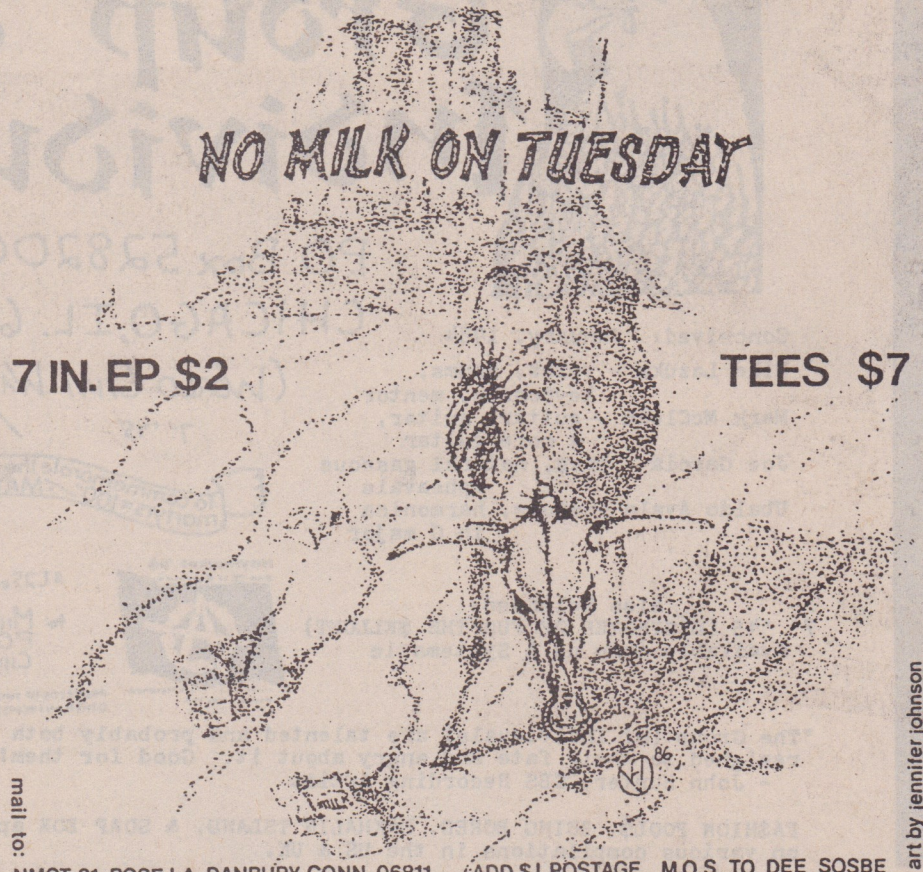

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B.G.K

Photos: Murray Bowles

BALTHASAR GERARDS KOMMANDO

B.G.K. is, in my opinion, one of the few long-lasting punk bands that have strived to maintain their integrity, idealism and commitment over a period of time. Hailing from Holland, they recently spent several months on tour across the U.S., and Ruth and Tim sat down with them upon its completion to see how B.G.K. sees the changes within punk from two years ago (their first U.S. tour) to today. All the musicians took part (Tony, guitar; Marcel, drums, Rene, vocals; Mathijs, bass), as well as Martin and Wouter (who are equals in the band, despite the fact that they are non-musical members--a refreshing concept). The conversation begins:

Tony: It seems that the U.S. punk scene has become much less of an underground thing than 2 years ago and is moving towards mainstream rock and roll. In Europe, the underground punk scene has consolidated itself, in our eyes. Many bands in the U.S. are only concerned with their "own thing".

Wouter: The value of supporting each other, helping each other out, even if it is only for the sake of a healthy music scene, has almost vanished. The punk scene seems to be most involved in consuming.

Martin: The work "punk rock" has no meaning anymore, but for us it still stands for something.

Wouter: In Europe, it's more a matter of groups of people setting up shows, like collectives. It's not just one promoter who has to do all the work on his/her own, and, in turn, gets all the shit from people. In a lot of places we played, there was little appreciation for all their work--a much worse situation than 2 years ago.

Marcel: We've been carrying PA systems in and out of places, cleaning up parking lots after the gig, etc., to make the show happen. The promoter couldn't do it alone. We don't mind that, but it's a sign that there's no one else taking responsibility, someone who cares enough to put work into the scene.

Martin: One thing I noticed here is that people seem to drop out of the scene quickly. They're in it for 2 years, fade away, and hence not too many of the newcomers have a sense of what's going on, a continuity. In Europe, people get involved at age 17-18, and usually stay involved.

Tony: A lot of people just consume instead of trying to contribute. We feel a lot of bands are just parasitic; a band should contribute more than just its own music.

Rene: People who do contribute are hardly ever in bands themselves; while we feel that this is the first thing a band should do.

Marcel: If you wanna play, you should help others out who wanna play, set up shows for other bands. That's part of the reason why the alternative network in Europe could grow so fast.

Wouter: In the States, if one promoter gets sick of doing shows because of all the work or because they get strangled by all the guarantees and money losses, there will be no more shows in many cases--until a new "fool" is willing to stick his/her neck out. We don't want to sound too negative, as we did see a lot of people doing a real good job of promoting--too many to mention! It's amazing how just one person with a lot of enthusiasm for world hardcore can influence a whole scene, like the Raunch people in Salt Lake City. It makes that place a great place to play for foreign bands.

MRR: Why is the situation in Europe different?

Marcel: First of all, it's not very different, just to a certain extent.

Tony: The whole "independet" philosophy, the D-I-Y idea, is stronger there than in the U.S.

Marcel: The whole society there is different--not the basic things, but the way things work out. I think there's more political/social awareness, solidarity among people. This is decling there too, but the U.S. has much more of a "every man for himself" tradition, maybe ever since the "pioneers". There is no such thing as a "punk scene"; it doesn't exist because there are so many people with so many different interpretations of what "punk is. But in Europe, there's a lot more people coming from a leftist or anarchist perspective who are involved with punk.

Wouter: People are into punk there for more than just music or clothes. Quite a lot of punks are part of some loose-knit anarchist collectives, not only to organize shows but as part of their lives--to demonstrate, to get out of mainstream society. We're part of a group that sets up concerts and other cultural events in a squat (Emma). We see this as a small part of an alternative to mainstream competitive society. Cooperation instead of competition, and shared responsibility instead of hierarchy.

Marcel: The underground in Europe is not only there because people want it to be there, it is also fed by the lack of opportunities to sell out. There are no big promoters interested in hardcore, no major labels trying to make bands sign. If it was like in the U.S., the underground there wouldn't be as big as it is! A lot of bands would probably sell out.

Tony: Europe has no "rock and roll" tradition, no club circuit, no radio and magazines interested in punk. People were sort of forced to create their own network.

MRR: Is the situation in Amsterdam typical of all of Europe?

Marcel: A lot of concert places work this way, like the autonomous youth centers in Germany, Italy and Spain.

Wouter: In most countries, you can't get away with running a concert place in a squat for a long period of time. But people always find different ways. Also, in the U.S., we found some great examples of this, like in Tallahassee. This was a place run by a big group of people, the building being used by bands, for shows, theater performances, etc.

Marcel: The more people involved in running something, the better it works, I think. No one wants to ruin their own thing, shows, whatever. People will try to protect their own thing.

MRR: Can you think of reasons why punk in the U.S. has changed over the last 2 years?

Wouter: I can think of 2 main things: the influence of the metal crossover, and older bands trying to sell out by becoming mainstrean rock and roll acts. The metal thing definitely changed the attitude--basically, people just want to consume loud music and don't care about the values and ideas that

hardcore (for us) originally had.

Marcel: This would include the independent aspect, the non-commercial attitude, etc, getting away from traditional rock and roll approaches like the seperation between audience and band. For us, it goes beyond that to include radical social/ political ideas. It's not a "progression" to return to the sexist, sometimes racist, rock and roll attitudes that a huge part of the heavy metal scene embraces.

Tony: I think this "crossover" is an invention of the big music biz, of big labels trying to capitalize on the hardcore audience. Now, a lot of bands sound alike and all have at least one song called "Expect No Mercy!"

Marcel: The room for creativity, for experiments, is even smaller than it was before. The current hardcore scene is not too open-minded either, but there used to be more variety accepted, more room for individual fantasy. I don't see any attitudes or ideas from the hardcore scene influencing the metal scene, except that now finally some HM bands will be satisfied with some small label after looking for a major company for 10 years. I wouldn't wanna call it an improvement of the lyrical content of HM now that some bands found out that WW III might not be a whole lot of fun!

Tony: Slayer has a song on their new LP glorifying Herr Doktor Mengele. Some improvement!

Wouter: C.O.C. is, of course, an exception, but they have their roots in hardcore!

Marcel: The metal crowd in Europe behaves itself very well; they're well-conditioned like their parents, ha ha.

MRR: Can you make a living off the band?

Wouter: We support ourselves when we're on tour, which is enough. We don't want to raise prices of tickets, records, t-shirts, etc. to make more. If we make more because we get more people at shows or sell more records, that's fine. But we don't want to make more compromises.

Tony: If you have complete control over your band and draw 1000 people each show, that's all right.

Rene: If you make more money than you need to simply live, it should be put back into the music scene--to put out records, zines, a hall, whatever.

MRR: Arguments for selling out are always: "We've been doing this for years, we are in debt, we have families, we are older now, we see no progress...."

Wouter: We never expected to live off the band when we're not touring. If you wanna live off the band all the time, in most cases you're overcharging and sucking the scene of money. All these crybaby stories about being poor make me sick! Most bands can support themselves pretty easily when they're touring, or can come close.

Marcel: If you wanna live off the band, you should tour for at least 6-7 months each year, that is if you don't want to ask for too much money and play for too high door prices.

Rene: I don't want to tour 8-10 months a year 'cause there are other important things to do--helping other bands and the scene, working on alternative projects like anti-militaristic groups, squats, humanitarian organizations like A.N.C., etc., trying to create changes with other people in your own immediate environment.

Marcel: You'd lose contact with the "real world" and get wrapped up in your own little thing. You wouldn't know or feel what you're singing about any more.

MRR: How did your tour work out financially?

Wouter: Including airfare, $5 a day each for expenses, we lost $1000. We're willing to accept that rather than giving up our standards. We did compromise sometimes, like when we played the Metro in Chicago. This was really a shitty club, people were not allowed to bring in anti-klan flyers and political mgazines. The bouncers were beating people up, etc. If we knew this before the show, we wouldn't have played. We turned down some offered shows with Motorhead and the Cro-Mags because we want to be selective about who we play with. We were offered a show at the Farm with DRI, Verbal Abuse and Raw Power, but chose instead to do one with Frightwig, Rhythm Pigs and Christ On Parade. We had some problems with some of the members of those bands--sexist attitudes--and didn't feel that we could really communicate humanly in such an atmosphere as the bands might create. A few members of DRI and Verbal Abuse were upset at our decision, felt we were "too good" to play with them, and tried to fuck up our show. It ended up in a small fight and afterwards they beat up a friend of ours. In a sense, their actions proved to us that we made the right choice.

Marcel: We look at the attitude of a band, not solely the music. This is not only to have more impact, but also for our own personal fun. We like to be around people we can relate to. We'd rather not be around white chauvanist rock and roll performers. You most certainly don't enlarge the impact you have by playing with bands who state or conduct the complete opposite of what you're doing.

Mathijs: We got a bit away from the question.

Marcel: Right, back to economics. If we didn't have to buy plane tickets or equipment, we actually would have made money. We did 29 shows for $4-$5, with only 4 shows at a higher door price. A lot of the bigger bands are just plain greedy. The Circle Jerks put into their contract a limit of $75 for opening bands on top of their own guarantees. Real supportive! Playing music is a form of communication, it shouldn't be a career or a business type of thing. If you want a career, get into insurance, banking or selling hot dogs. I think some bands should realize that because they're fucking over a lot of people.

MRR: What's important in punk: the lyrics or the way you conduct yourself? Like with MDC for example, who write good lyrics...

Marcel: Though they may fluctuate somewhat in their standards, they still maintain a lot of those values and still have great lyrics. We don't blame MDC for not living up to those previous standards, but they're 100 times better than most big bands who never had any standards to begin with.

Wouter: If you don't live up to your standards though, it makes your lyrics less valuable, I think.

Marcel: You also can't pretend to be a band with some social awareness and then play expensive shows in shitty clubs all the time. A band can write the coolest lyrics in the world, but if you behave like some sexist, homophobic, racist pig it's not gonna be worth much.

MRR: Do you think you're having a positive effect?

Marcel: We hope we have some effect. We talked to a lot of people, many of whom have changed us, had an effect on us, so maybe things work the other way around too. I don't believe that music itself has much of an impact of its own, only as part of a cultural expression, of a broader subculture with ideas, values, standards that are somehow opposing mainstream society.

Tony: Speaking of impact, the American bands that toured the alternative circuit in Europe seem to be a little different from a lot of other bands who haven't made it over.

Marcel: If they had the chance to meet people, not like the DK's who were "protected" or "guided" by some sleazy promoter.

MRR: Did White Flag learn anything on their European tour?

Tony: Not to come back! Ha ha!

Wouter: They got to know the people of the U.S. Embassies pretty well.

Marcel: For people who don't know what happened there, White Flag defended the bombing of Lybia on and off stage. People in Germany started handing out flyers about this, demonstrated, made bomb threats, and White Flag ran to the Embassy for protection. But we do set up shows for "fun" bands, like Fang, for example. We played with them, so I hope people don't misunderstand us by thinking we'll only play with or work for bands that are exactly like us.

MRR: So Artless can play at Emma?

Wouter: Yeah, if they have the guts!

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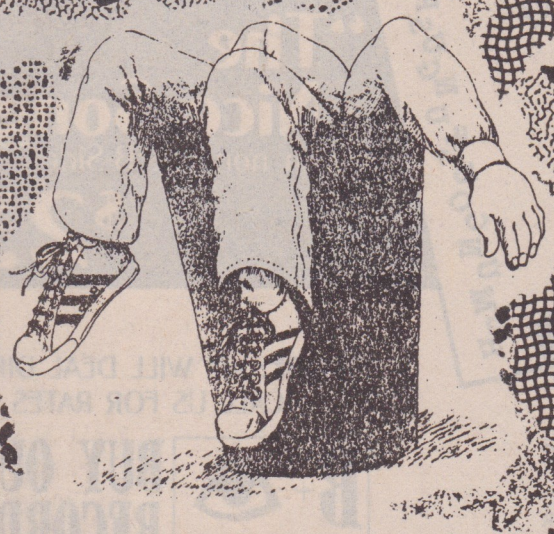

Last year I read a statistic. A New Hampshire college professor, it seems, had done an extensive survey on so-called corporal punishment in the home, and had come up with the following result: that even in this "enlightened" age, with all the stress we modern folk put on "sensitivity," nine out of ten children are still regularly beaten, spanked and whipped in their own homes.

The statistic shocked and sickened me. Cruelty to children is the ultimate, the gravest, the one unforgivable sin. Pay attention, self-styled "disciplinarians." I don't mean Joan Crawford, I mean YOU. I'm not talking about the obvious lunatic fringe who will one day wind up in prison for seriously maiming their offspring. I'm talking about the parent who will never leave anything worse than a few bruises on his child's buttocks, but who has left permanent scars on his child's mind, and is too insensitive to notice or care. Mom, Dad, are you listening? I'm talking about the All-American parent, the universally-admired pillar of the community who considers himself a model parent and who would never in a million years accept the description "sadist" as applying to him.

If you are one of that 90%, bud, you are getting some kind of psychological reward from hurting your kids. That makes you a sadist. But you duck the label by telling yourself, "I'm not abusing my child, I'm disciplining him for his own good. This hurts me more than it hurts him" - etc. etc. etc... You may fool the neighbors with self-serving garbage like this, but the Good Lord who sees all and judges unswervingly, is not fooled. "Child-abuser," He says firmly. "Take the elevator. 1,127 floors down. Next case!"

"Spankings," as any disciplinarian will tell you, are "harmless." Yet no act of violence or cruelty is ever lost on life's continuum. The long-term effects of "harmless" spankings include: lifelong feelings of worthlessness and powerlessness, lifelong rage against the parent, or alternately, displacement of rage to some safer target such as blacks, gays, or Jews. Some of these effects are personally known to me as a result of my terrifying childhood in a nice suburban home. Moreover, I've had my stomach turned all too many times by the depressing stories of friends, acquaintances and co-workers - nice folks, mainly in their 30's, who are STILL working to regain the self-esteem they lost after being humiliated by "ordinary" discipline received at the hands of parents who were doing it "for their own good."

Oh, and while we're talking about the long-term effects of corporal punishment, let us not forget sexual sado-masochistic fetishism in adulthood. "Disobedient son (daughter) seeks Mommy (Daddy) to spank, punish and humiliate me," reads an ad that appears week after week in racier personals columns from coast to coast. The wording may vary. The sentiment doesn't. There are hundreds and thousands of these pathetic creatures living (sort of) all across America. To the real Moms and Dads of these basket cases, I say, "Was it worth it to you?"

What brought on this tirade? I am an arts critic, not a social reformer. Well, what has sparked my anger is the state of today's television, which appears to be evolving into a propaganda mouthpiece for corporal punishment advocates.

Case in point is a recent episode of "Melba". Melba Moore's character is hardly of the old school. She's an enlightened, up-to-date career woman. Product that she is of the black pride and feminist eras, she'd blanch if told that regular Friday-night bashings by beer-sodden good-old boys are the real secret to keeping blacks in line, or that female rape victims are "asking for it." Yet when confronted with Timmy (Scott Curtis), the hyperactive, socially clumsy but not necessarily bad-hearted child of a friend, Melba has no qualms about recommending violence. "He needs a spanking," Melba declares without hesitation.

No matter that the Melba character has exchanged no more than six sentences with the child, and these only on the most superficial and condescending basis. Melba isn't interested in understanding the child's feelings or learning the reasons for his irregular behavior. Just beat 'em into submission - it is after all the quickest way to be sure that youngsters are seen and not heard. In the end, Melba persuades her friend Susan (Gracie Harrison), who's been dating the boy's father, to dump her sweetheart after he vetoes physical punishment for his son.

"Growing Pains" is another show about well-educated middle-class liberals who are sensitive and socially aware - or are they? The Alan Thicke character's purported occupation - psychiatrist - seems to hold further promise that sensitivity and communication will be the order of the day and that the rubber-hose theory of child-rearing will remain where it belongs - in Iran.

No such luck. When young Ben (Jeremy Miller) apologizes to his father for breaking the kitchen window in a skateboarding accident, Thicke's normally pleasant features abruptly twist themselves into an ugly, terrifying, and utterly unrecognizable leer. "You're sorry!" the Thicke character hisses. "Make that mistake again and you'll know the real meaning of the word 'sorry!'"

This is a sitcom? Charles Dickens wrote a scene a lot like this for his novel David Copperfield, and when the effort was made into a movie in 1935, the disturbing scene was enacted by Basil Rathbone and Freddie Bartholomew. For some reason, Dickens did not consider the scene to be comedy, and Hollywood, with its casting choice, seemed to support Dickens' view.

Later on in "Growing Pains" - same episode - older brother Mike (Kirk Cameron) taunts little Ben, amid mirthful giggles: "If Dad finds out," (that the younger boy lied about something), "he'll spank you." Apparently, his brother's fear, pain and humiliation are sources of amusement for Mike.

Charles Dickens might be able to swing a job on the "Growing Pains" writing staff if only he did not have such a poor sense of humor.

Then there's "The Golden Girls", the latest offering from social-problems specialist Susan Harris. Harris, the young scriptwriter best known for creating "Soap", was once thought to be quite ahead of her time. No more. A recent "Golden Girls" episode was practically a paean to child-abuse. First, the usual set-up: introduce as a character a child (Blanche's grandson, played by Billy Jacoby) so inordinately bratty he couldn't possibly exist in real life. Next, present a punishment so mild as to make the punitive adult look like a veritable saint: Sophia (Estelle Getty) performs a slap on the face so light and so brief you could blink and miss it. The characters then sit around and discuss the slap; Blanche (Rue McClanahan), taking the pacifists' stand, is depicted as an ineffectual wimp. We the audience are encouraged to believe we've just witnessed a serious, unbiased examination of the realities of corporal punishment in the home.

"People can hit you and still love you," Beatrice Arthur's character announces, then recalling her own childhood, glances over at mom (Getty) and adds, "boy can they ever." Accepting physical violence as an integral part of love is one of the uglier aspects of our culture, and one incidentally that the folks over at the Battered Wives Center are well-familiar with. Getty's character allows, however, as how she does have one regret about hitting the boy: she isn't sorry for the violence, but is disappointed that she didn't have her favorite instrument of punishment on hand. What she of habit prefers, explains Getty, is "laying into a kid with a melon-baller."

Most television characters are "types." Getty's character is what is invariably described as your "no-nonsense type". Anyone who is vigorously opposed to "nonsense" could presumable be counted on to spot the folly of torturing small children with razor-sharp kitchen instruments. Guess that one must've slipped in through a loophole somewhere.

Are cruelty, sadism, pain and humiliation funny subjects? They are neither funny nor acceptable, says television in 1986, if the subjects of said cruel humor are black, Jewish, hispanic, female, eldery or handicapped. But if the subject of S&M humor is a child, by all means, roar away, for his body is a plaything and his dignity expendable.

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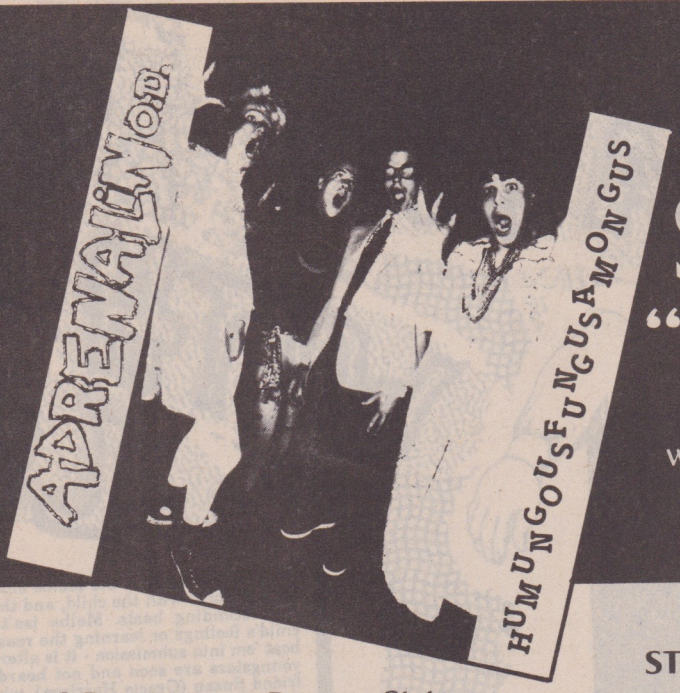

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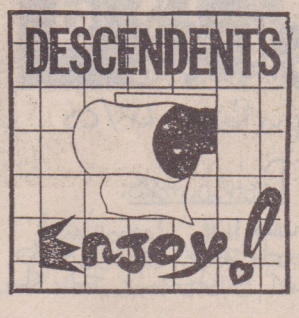

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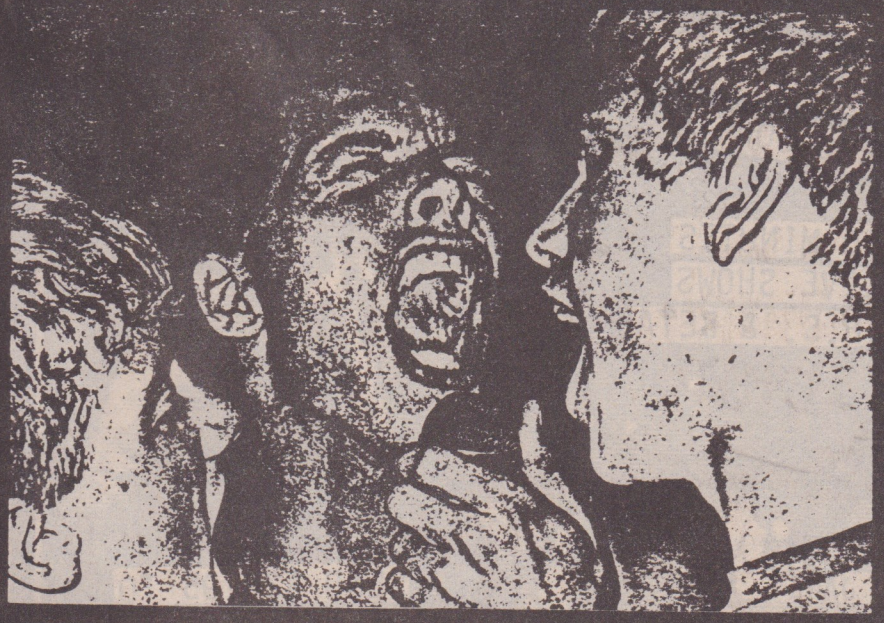

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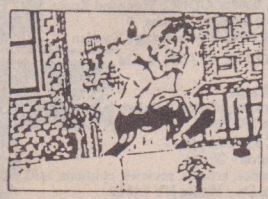

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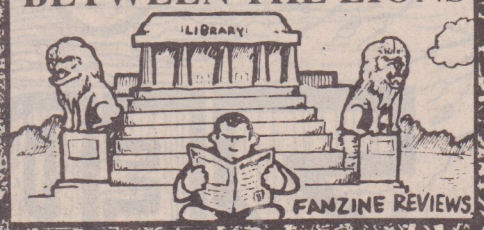

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ABSOLUTE GREY - "Green House" 12"

The folkish side of neo-'60's pop emerges on this lilting EP, which reminds me for all the world of later-period BANGLES. The most energetic material here is recorded live, but that isn't enough to revive this limp slab of wax. (SS)
(Midnight, Box 390 Old Chelsea Station, New York, NY 10011)

ADRENALIN O.D. - "Humungous Fungus Among Us" LP

The funniest thrash band from New Jersey have cooked up a sheer fireball of a second LP. Some of these tunes rip so fast I thought I was listening to some foreign release -- couldn't really make out the works, y'see. My only trouble is deciding which is funnier, the 'traditional' song "Surfin' Jew" or the blazin' cover of the Masterpiece Theatre theme. (Dog)
(Buy Our Records, P. O. Box 363, Vauxhall, NJ 07080)

AGENT 86 - "Apartheid American Style" LP

Very basic but driving punk on five of the six tracks. Lyrics are explicitly political a la DOA (Joey Shithead produced this disk), delivered with snarled vocals. Good to see this band back again. (TY)
(P. O. Box 4754, Arcata, CA 95521)

APPARITIONS - "She's So Satisfying/In the Midnight Hour"

One for the collectors. A garage combo from Kansas City in 1966 -- did a pretty good demo, a raving original and a smooth cover of the WILSON PICKETT classic, but only a few acetates. On white vinyl, and nifty, if you're into '60's garage. (Dog)
(Caped Crusader Records, P. O. Box 8415, Kansas City, MO 64114)

B.P. - "Draft Beer...Not Me" LP

One-hundred-miles-an-hour thrash with 3 second leads. Okay! Very straightforward, lots of power, snotty vocals and decent lyrics. Your basic hardcore, but with lots of energy and enthusiasm. A pick-me-up. (TY)
(No Clubs Records, 5324 26th St. W., Bradenton, FL 33507)

BAD BRAINS - "I Against I" LP

The original line-up is here, but the sound is quite subdued these days. There are one or two thrashers (even those are not the ravers of times gone past), while the rest of the songs are strongly based on various forms of '70's rock, most of which don't really excite. (TY)
(SST, P. O. Box 1, Lawndale, CA 90260)

BEYOND POSSESSION - "Is Beyond Possession" LP

Despite the lack of lyrics, pictures, etc. enclosed, this is one of the best speedcore releases to date. Not generic thrash-metal at all, this displays incredibly tight musicianship, innovative structures, and unexpected breaks which push this one over the top. (WG)
(Death Records, 18653 Ventura Blvd., Suite 311, Tarzana, CA 91356)

CHEEPSKATES - "Second and Lust" LP

A softer but more imaginative LYRES? Maybe that's not really fair, 'cause there's *a lot* more slow L.A.-type '60's pop-psych here, only occasionally getting to third gear. But they do have that bar band/grade B exploitation movie feel. (TY)
(Midnight Records, Box 390, Old Chelsea Station, New York, NY 10011)

CORRUPTED MORALS - "Think About It" cassette

A great new demo from this Bay Area outfit. Blazing HC with a metallic tinge backed with intelligent personal lyrics make this a must. Great sound quality, a nice package, and lyrics included, for only...(RG)
($3 to Joel Wing, 52 Greenview Lane, Richmond, CA 94803)

CULTURCIDE - "Souvenirs of Pre-Revolutionary America" LP

You won't see any band members or label name on this record because the whole thing is plagarized by taking everyone else's Top Ten hit and changing it radically (mostly lyrically). There are "covers" of "We Are the World" ("We Aren't the World"), "California Girls" ("California Punks"), "Break Dancing" ("Fake Dancing") and more. Every piece of trash you ever wanted to change. Genius. (RS)
(No address)

DECLINE - cassette

A new act from Berkeley that plays clean thrash with positive personal and political lyrics. Gets generic at points, which will be overcome with time. Good debut. (WG)
($2 to Decline, 1690 Tammy Lane, Concord, CA 94519)

DEJA VOODOO - "Swamp of Love" LP

Tons of tunes here, though the monotony does finally get to you. There's just a singer/guitarist and a drummer who blast out ultra-simple rock'n'roll a la CRAMPS, drawing on '50's R'n'B and rockabilly. (TY)
(Og Music, Box 182, Station F, Montreal, Quebec, H3J 2L1 CANADA)

DETONATORS - "Just Another Reason" LP

I've always enjoyed this band, their exuberance, dedication, and insane stage performance. While live they create a wall of noise that's virtually impenetrable, on record you can make out the tunes a lot more, hear their early punk roots and still get off on their attitude. Punk lives here. (TY)
(National Trust/Emergency Broadcast System)

DIE TROTEL - cassette

Twisted punk and thrash that reminds me of early DIE KREUZEN, but more tweeked out. Heavy power, original breaks. I like it. (WG)
($4 to Bad Luck, 7 Bridehill Dr., Hampton, NH 03842)

DON'T NO - "Incite the Riot" LP

I think most people who read these pages know what Orange Co. straight edge bands sound like, and also know that despite their imitative streak, these band usually have something to say and deliver that message with lots of great music. DON'T NO are not an exception to this. (TY)
(National Trust, 2535 Alicia Pkwy Ste A, Laguna Hills, Ca 92653)

DR. KNOW - "This Island Earth" LP

Not as close to speedmetal as some might guess, this record has a good, steady rhythmic beat, interesting vocals, dark lyrics, and loud guitar that at times falls down towards wanking leads. When these pieces are put together, a rocking sound somes forth -- but in many ways is too consistent and tiresome. (MS)
(Death Records)

EGGHUNT - EP

A studio band with Jeff Nelson and Ian MacKaye who document two incredible songs. Simple, strong, stright-forward structure with interesting, powerful music and very inspiring lyrics. A great amount of creativity mixed with sincere effort make this record highly recommended. Beautiful packaging. (MS)
(Dischord, 3819 Beecher St NW, Washington DC 20007)

11:55 - "And You Know, It Just Keeps Getting Funnier" cassette

This Michigan 5-piece has a song called "Spirit of '76" and that gives a good idea about their sound: garagy pop-punk with jangly guitars and personal/political words. Pretty good. (WG)
(575 N. Hagadorn, E. Lansing, MI 48823)

EXECUTIVE SLACKS - "Fire and Ice" LP

Every time these guys put out a record, which is quite regularly now, I really want to hate them. If I describe the mix of Euro-pop with electronic dance beats, it makes them sound awful, and for the most part they are. But they also managed enough dementia, recording strangenesss, and catchy pop numbers to be likeable. (RS)
(Fundimental Records, c/o Landslide, 4501 14th Ave.NW, Atlanta, GA 30318)

FACE FIRST - EP

Melodic thrash with a decided Dischord influence (not only musically and lyrically, but with their cover art as well). What makes this a bit different is their choruses, sometimes adding a UK feel (like, say, the THREATS -- thanks for the hint, Achim!). (TY)
(PYA Records, 3910 Northridge, Norman OK 73072)

5 BALLS OF POWER - "Live" cassette

Hot upbeat melodic punk from this New England outfit. Live, but the good production brings out the power. Good up-and-coming band. (WG)
($4 to Bad Luck Tapes, 7 Bride Hill Dr., Hampton, NH 03842)

FLIPPER - "Public Flipper Ltd." LP

A potpourri of live recordings from between '80-'85. The recording quality definitely varies, but it is truly a fan's edition. There are a few songs that have never been available elsewhere and some rare early recordings. Most notable is the foldout and cut touring game/sleeve which is good for at least three plays. Not bad. (RS)
(Subterranean Records, 577 Valencia, San Francisco, CA 94110)

GANG GREEN - "Drunk and Disorderly" 10"

Another in a series of 'live' 10'ers, this is one of the better ones sound-wise. Though the tracks chosen are mainly not their fastest material, they are powerful as hell--a modern STOOGES sound. Good one. (TY)
(Deluxe, PO box 883311, San Fransisco, CA 94188)

GOREHOUNDS - "Necrosis/Voodoo Priest"

"Necrosis" adopts a slow, riff-laden YARD TRAUMA approach to its macabre theme, while the flip does much the same, with more of that restrained guitar. This record never really blasts off, either vocally or instrumentally. (SS)
(John Chalmers, Oceanview Terrace, Peaks Island, ME 04108)

GREEN RIVER - "Together We'll Never/Ain't Nothin' to Do"

The band says they like the STOOGES, AEROSMITH, and the PISTOLS -- and guess what? Yup, that's what they sound like on both tracks here, with a dash of DEAD BOYS. (TY)
(P. O. Box 85396, Seattle, WA 98145)

HASIL ADKINS - "Haze's House Party" EP

Wild and woolly don't even come close to a description to this gent. Here's a scruffy singer/songwriter whose music is so wild and spastic he can't teach a band his changes -- so he goes it alone on the acoustic and cuts loose with his stylish rockabilly weirdness. (Dog)
(Norton Records, P. O. Box 646, New York, NY 10003)

IMPOTENT SEA SNAKES - "Too Cool for Rock and Roll" LP

The second record by Florida's twisted answer to the MEATMEN has a mix of arrogance and humor that tries and will annoy and insult just about everyone. While I chuckled the first time I played "Pope John Paul Can Suck My Dick" and "I Wanna Fuck Your Dad," I just don't think I'm going to go back to this record. It's a little like a little kid saying "booger" for the first time - the shit gets old fast. (Dog)
(Pravda Records, P. O. Box 268043, Chicago, IL 60626)

INSTED - cassette

A tight, young, positive five piece that mixes it up pretty damn well. I'd liken these guys to 7 SECONDS, STALAG 13, etc., while retaining a degree of originality. Why isn't this on vinyl? (RG)
($2 to Steve, 4225 S. West Street, Anaheim, CA 92805)

JOHNSON UNIT - "Quick to Condemn" cassette

This three-piece hails from the Pacific northwest features nine original songs on Side One in the pop-garage rock vein with personal lyrics. Side 2 features cover songs ranging from CCR to the DEAD BOYS. A very strong release with fantastic production! (RG)
(P. O. Box 3766, Eugene, OR 97403)

LEAD - "Automloch" 12"

Christian punk in a simple powerchord style abounds on this, the LEAD's second release to date. The slow songs are boring, the fast rippers have tiresome lead breaks, and the music is largely uninventive. And as to the lyrics...(SS)
(P. O. Box 822, Coconut Grove, FL 35233)

LEMONHEADS - "Laughing All the Way to the Cleaners" EP

Rocking pop music very much in the REPLACE-MENTS mold, Four songs. (TY)
(Huh-Boy Records, 45 Quincy St., Cambridge, MA 02138)

LOST PATROL - EP

Lots of influences pop up here -- neo-'60's, power-pop, powerchord punk -- and all mixed so much together that no one style predominates. There are a few good songs ("South Africa" is my fave), but LOST PATROL doesn't strike me as exceptional, either. (SS)
(Ali Records, 409-1616 Quellette Ave., Windsor, Ontario, CANADA N8X 1L2)

LUDICHRIST - "Immaculate Deception" LP

A cut above most metal-influenced hardcore bands. There's an urgency to their music and a feeling of more intelligence/thought than on many such groups, which combined with the hot production make this highly listenable. Breakneck speed but tight as hell, like early MDC. (TY)
(Combat Core)

MOB - We Come to Crush" LP

New recordings here as the band has re-grouped, though a few older songs (re-recorded) appear as well. This does rages throughout, an energetic blast of excitement with a very "live" feel to it. Get it. (TY)
(Big City Records, 2329 Vance St., Bronx, NY 10469)

MOD FUN - "Mary Goes Round/Grounded"

MOD FUN opts for more of that poppish '60's neo-psych, with the only drawback being that a certain telltale wimpiness accompanies the accessibility. Cute background choruses, jangly guitars, not much passion... Okay, I guess. (SS)
(P. O. Box 1812, New York, NY 10009)

MOIST AND MEATY - 12"

Rock and roll with definite punk sensibilities, or perhaps it's insensibilities. A fun/dumb band a la SAMOANS or DAYGLOS, intentionally (hopefully) retarded lyrics and punk delivery. Singer sounds like he teethed on the HOLLYWOOD ARGYLES ("Alley Oop") and Handsome Dick Manitoba (DICTATORS). (TY)
(Blind Spot Records, 1246 Westgate #7, Los Angeles, CA 90025)

NAPALM - 12"

Post-nuclear holocaust speedmetal, part of a new series of demo releases on this label. Eeek! (TY)
(Combat Core, P. O. Box 471, Centerport, NY 11721)

NEIGHBORHOOD WATCH - EP

This NEIGHBORHOOD WATCH hails from San Diego, not the Venice band. The lyrics are highly ironic and socially conscious, the instrumentals feature a crisp guitar attack, and the riffy punk ditty, "Man on My Street," rates as the best cut here. Recommended. (SS)
(Vinyl Communications, P. O. Box 8623, Chula Vista, CA 92010)

NOT FOR SALE - LP

I like this group a whole lot and I think they've got some great sounds with them, and that's why I'm just a little disappointed with this debut LP. They really thrash out here with some cool ideas, but there just aren't enough great ideas and it suffers a sameness throughout. A good record, but not a great one. (Dog)
(Rabid Cat, P. O. Box 49263, Austin, TX 78765)

PCI - "I Was A Teenage Redneck" cassette

Grungy rockin' punk backed with vocals much like the late Darby Crash. Catchy tunes with personal lyrics dealing with religion, morality, and politics make this worth a try. (RG)
($3 to PCI, P. O. Box 50042, Denton, TX 76202)

PRONG - cassette

I could've guessed this trio was from NY by their thrash/metal/mosh sound, which reminds me a little of the CRUMBSUCKERS. Lyrics are in the abstract vein. Good job. (WG)
(Prong, 11 Stanton St. 5-D, New York, NY 10002)

RIFLE SPORT - "Complex" 12"

A three-song job in the throbbing, rhythmic vein. All the "fed up with generic punk" types will like this generic post-punk stuff. (TY)
(Restless Records, P. O. Box 1458, Evanston, IL 60204)

RUIN - "Fiat Lux" LP

A post-punk feeling comes from this LP, but the power and message is in no way compromised. The structure of each song is straightforward, bold, and creative. Loud, raw sound mixed with strong vocals that deal with personal philosophies and enjoyments. A lot of variety makes this surprising and striking. (MS)
(Meta Meta, Suite 500, 1015 Chestnut St., Philadephia, PA 19107)

RUSSIAN MEATSQUATS - "Let's Hang Out!" 12"

The humorous themes and high-velocity HC energy here reminds me of BEDLAM's debut record, albeit with slightly less punch. Includes a fun version of a STALIN track, "Powerplug," as well as eight other short ditties. Not great, but good. (SS)
(c/o Paul Dworakivsky, 2131 Lincolm Ave., Northampton, PA 18067)

SS-20/SKY SAXON - "Paradise" EP

After hearing the LP with RED KROSS and this EP, I have to say anything connected with SKY SAXON is pretty much doggy doo. Only two songs of four actually have SKY on them, the rest are strictly SS-20 (not the Ohio punk band) and if you've heard their LP on Voxx, you know how wimpy that can get. Sounds like outtakes from some DOOBIE BROTHERS record. (Dog)
(Voxx, P. O. Box 7112, Burbank, CA 91510)

SHONEN KNIFE - "Pretty Little Baka Guy" LP

SHONEN KNIFE, an all-female band from Japan, provides enjoyable, and very simple pop and pop-punk on this LP. The endearing cuteness of the songs reminds me a more poppish KLEENEX, with light lyric themes to boot ("I Wanna Eat Chocoate Bars", "Ice Cream City"). Just *adorable*.... Pretty good, too.(SS)
(Subversive Records, P. O. Box 23305, Tucson, AZ 85734)

SERIAL KILLERS - cassette

This is Tim's (ex-C2D) new project, playing rockin' mid-tempo punk comparable to the later C2D material. Lyrics are in the horror/gore vein, of course. Fun. (WG)
(3613 Spring Garden St., Philadephia, PA 19104)

SLUGGARD KINGS - "Tell Me/No Lies"

Bands that are (and look) heavily '60's influenced shouldn't use song titles of '60's songs for their own compositions. The A-side is not the STONES' title, though it is a decent pop tune. The flip is too insipid to go into. (TY)
(Sonics Records, 53 Rue J.J. Rousseau, 76600 LeHavre, FRANCE)

SOLUCION MORTAL/R.Z. AMOK - split cassette

Side A features 11 live songs from Mexico's SOLUCION MORTAL, a great set! Side B features Germany's R.Z. AMOK doing 9 studio songs, also sounding good. Lyric and band info booklet incuded. (RG)
($2.50 toEntertainment Tapes, P.O. Box 3092, Orange, CA 92665)

SONICS - "Live/Fanz Only" LP

Pretty much lives up to its title. The A-side is an early live show from 1966 and the performance is as dismal as the recorded quality. The reunion show from 1972 on the other side fares a little better. Except for the annoying tape drop-outs, the performance shows just why these guys are hailed as one of the best garage bands ever. (Dog)
(Etiquette Records, 2442 NW Market Street #2731, Seattle, WA 98107)

SORRY - "The Way It Is" LP

The hard-edged rockers on this album usually have some hook or twist to make them quite listenable, whether it's the hard and varied guitarwork or a melodic twist to the vocals. The compositions don't, however, really stick to the ribs, a fact attested to by the fact that the best song here is "Ex-Lion Tamer," the WIRE song. (SS)
(Homestead Records)

SOUL MERCHANTS - "Gates of Heaven" LP

For a Denver band, they sure do sound English. They're of the doom and gloom JOY DIVISION school but more like BAUHAUS in their better moments. They also do some neo-'60's ballads which rise above the gloom. (RS)
(Iron Gate Records, P. O. Box 8776, Denver, CO 80201)

STATE OF CONFUSION - "6.3 Million Acres" LP

Every time I started thinking this was generic thrash, S.O.C. would throw some twist in to surprise me. A thoroughly home-produced LP (the sound is okay, though, but the silk-screened cover is definitely tacky -- literally!), there's plenty here for HC fans -- with little or no metal. (TY)
(Silence Records, 2039 Blaine Way, Boise ID 83702)

STEPFORD HUSBANDS - "Seems Like Years/Kwik Way"

Neo-psych with the emphasis on the Farfisa organ, the songs structures sound remarkably like those of YARD TRAUMA, yet without that guitar bite. I enjoyed the instrumental on the flip, with its surfish overtones. Unremarkable, but entertaining. (SS)
(Cryptovision, P. O. Box 1812, New York, NY 10009)

STEVE STILETTO - "Food for Flies" LP

A really excellent punk record. Some tunes are melodic, some thrash, some slow, some raging, some metallic, etc., but all are hot. Very enjoyable. (TY)
(KML Records, Box 9391, Pensacola, FL 32513)

TEN TALL MEN - "Nickelbrain" LP

I can't help thinking ECHO AND THE BUNNYMEN when I hear these guys. They do have some decent pop numbers, but most of it is minor key dance songs or crooning ballads. I'm sure they'll be a college radio hit. (RS)
TTM, P. O. Box 7813, Berkeley, CA 94707)

TERMINAL CHOICE - cassette

TERMINAL CHOICE have that clean melodic SoCal sound with caring, thoughtful lyrics. Only four songs but definitely worth it. Good job, guys. (WG)
($2.50 or blank tape and 90¢ to 6 Tidewater, Irvine, CA 92714)

THROBS - "Proud to be Loud" LP

At first, I thought this trashy Canadian group was trying to mine the same area as REDD KROSS, but after a few listens it became pretty obvious that they play a lot better than the McDonald brothers. And as they have some pretty cool hooks, too, I'd have to recommend this to folks who dig both the DESCENDENTS and STOOGES. (Dog)
(Throbs, 535 McRoberts Ave., Toronto, Ontario, CANADA M6E 4R5)

TRYFLES - LP

This neo-'60's band touches on folk rock, blues-based punk and punk/psych -- some soft, some tough. Sounds like Chicago meets S.F. a la '67. Okay if you got your head on backwards, babeee! (TY)
(Midnight Records, Box 390, Old Chelsea Station, New York, NY 10011)

UNDERDOG - EP

This East Coast band offers songs that are simple, catchy, and have a nice, aggressive edge, which is combined with equally catchy vocal patterns. Maybe it's that this band put some thought into what they wanted rather than directly duplicating their influences. Good strong effort. (MS)
(New Beginning Records, Box 4461, Davis, CA 95616)

VARIOUS ARTISTS - "Complete Death" LP

This compilation contains a few tracks from already released LP's (DR. KNOW, COC, MENTORS), some unreleased tracks (DRI, UGLY AMERICANS, BEYOND POSSESSION), and a few odds and ends (INSOLENTS, DEPRESSION, and CIVILIAN TERRORISTS). As you might guess, this is death/speed metal up the ass. Aargh! (TY)
(Metal Blade/Death Records)

VARIOUS ARTISTS - "Don't Adjust Your Set" LP

This sampler from the Cryptovision label goes to great pains to capture that trashy, one-take sound. The most successful at this are the DISTRACTION BOYS, MOD FUN, and STEPFORD HUSBANDS. The other groups have a more forced, contrived sound. (Dog)
(Cryptovision Records, P. O. Box 1812, New York, NY 10009)

VARIOUS ARTISTS - "Highs in the Mid-Sixties, Vol. 14" LP

This latest in the series (which is not being issued in a sequential order) covers the Pacific Northwest, home of many of the earliest U.S. garage bands like the SONICS, WAILERS, KINGSMEN, and PAUL REVERE AND THE RAIDERS, none of whom appear here. What does appear are a host of lesser-knowns, bands that would play bars/frats and rock out. Hottest are SIR RALEIGH, and the STATICS. The rest will appeal only to historians, with the usual fine liner notes by Lee Joseph. (TY)
(AIP, no address)

VARIOUS ARTISTS - "Silent Majority Fanzine Comp. #1" cassette

A benefit tape for this Arizona fanzine. It's short but very sweet, with absolutely raging tracks from FALSE LIBERTY, VIRULENCE, PSYCHO, and more. Explosive stuff. (WG)
($2 to Silent Minority c/o Eric, 1926 E. Caroline, Tempe, AZ 85284)

VARIOUS ARTISTS - "Sub Pop 100" LP

Smartly divided between the "guitar" side and the "machines" side, this sampler has a K-Tel greatest hits feel to it. Aside from a STEVE ALBINI spoken word track and and songs by NAKED RAYGUN and the WIPERS, all of this is previously released. Still, it's nice to have a listen to SONIC YOUTH, SCRATCH ACID, BOY DIRT CAR, and others all in one sitting. (Dog)
(Sub Pop, P. O. Box 20645, Seattle, WA 98102)

VARIOUS ARTISTS - "Welcome to Ax/ction Island" EP

Seven bands, including The SCAM, PSYCHO, G G ALLIN, and CANCEROUS GROWTH contribute a song each to this thrashy EP. Two songs rip (STUPIDS, SPASTIC RATS), one is pretty good (PTL KLUB), and the rest lapse into genericness. (SS)
(Ax/ction, P. O. Box 623, Kendall Sq., Cambridge, MA 02142)

WOOFING COOKIES - "Horse Gum Tortilla Shoes" LP

An interesting mix of '60's pop, late-'70's Boston rock'n'roll, country, MINUTEMEN, and REPLACEMENTS. All the recent Midnight releases seem to be less raw and aimed at a "broader audience." This might be the one to attain that. (TY)
(Midnight Records)

International/ International/ International/ International/ International/ International/ International/

ALIEN SEX FIEND - "Smells Like..." EP

Wow, I'm impressed. A one-song, three mix record which is the catchiest, trashiest, most rockin' song I've heard from this lot in a while. They do two electronic versions (1 dub) which are okay, but the "shit mix" rules. Hope the LP's this good. (RS)
(Plague Records, c/o 97 Caledonia Rd., London N19 B7, ENGLAND)

ASTA KASK - "Aldrig En" LP

Nice to see these lads still at it, blasting out great pop-punk with continued enthusiasm and gusto. Catchy tunes, high speed playing, and great musicianship ad up to songs that stick. Just about all new material here, but it sounds like a friend on first listening. (TY)
(Rosa Honung, Tyskbagarg. 8, 11443 Stockholm, SWEDEN)

BAD DRESS SENSE - "Gothic Monstrosities" cassette

Hard driving fast punk with a good bit of melody. Lyrics alternate between personal and silly. Lots of fun. (WG)
(67 Tintern Rd., Allington Park, Maidstone, Kent, ME16 0RJ, ENGLAND)

BARRACUDAS - "Drop Out with the..." LP

Contains many of the tracks off their EP's, though it omits at least one track off each. Divided into a folk-punk side and a surfer side, this is highly enjoyable teen pop. (TY)
(Voxx, Box 7112, Burbank, CA 91510)

BILLY & THE WILLIES - "Life in Hotelrooms" LP

A country-ish style slips into this album of accessible ditties, which is at its very best when an upbeat energy conjoins with solid powerchord punk. A few of the less disciplined and slower numbers miss the mark, but the rudiments of good songwriting with a great sense of humor make this band a potential contender. (SS)
(Blood and Honey Records, Kyfhauserstr. 28, 4050 Mönchengladbach 1, W. GERMANY)

BOREDOMS - "Anal by Anal" EP

Oh boy, genuine insanity. It starts with the wrong titles ("Anal Eat", "God From Anal" and "Born to Anal") and continues with wacko garage music punctuated by the most bonkers vocal ravings and production heard in quite a while. (TY)
(No address, JAPAN)

BOTTLE-UPS - "Long Gone/Too Much Talk" EP

Snappy shit here -- driving drumming (a *much* updated rockabilly beat), hot guitars and lots of energy. Great pop-punk, on the NOMADS' label. (TY)
(Amigo Records, Box 6058, 102 31 Stockholm, SWEDEN)

CHUD - "Don't Call Me Batman/Rumble at the Drive-In"

A debut by this German garage band, new LP in the works, and while it's not a blazing psyche effort it does have a smooth charm to it. Similar in nature to the BACKDOOR MEN. Perhaps a little too much leaning on the farfisa and maybe a little more guitar next time, okay? (Dog)
(Twang Records, Birkbuschstr. 47, 1000 Berlin 41, WEST GERMANY)

COMBAT NOT CONFORM - "Love" LP

This German band plays fast-tempo HC and thrash with a sometimes tight, sometimes undisciplined instrumental approach. The compositions themselves suffer from this same inconsistency, making this an impassioned, often powerful, but mixed effort. (SS)
(Destiny, c/o David R. Pollack, Winterfeldtstr. 36, 1000 Berlin 30, W. GERMANY)

CONFUSE - "Contempt for the Authority" EP

The DISORDER sound is again successfully filtered through a uniquely Japanese sensibility on this energetic, crunching 4-tracker. Every track here is fueled by the same manic power, backed by raw guitars and vocals, making CONFUSE one of the best outfits in Japan. Total ace!! (SS)
(Confuse Records, JAPAN)

DAU AL SET - "Less Than Six" LP

The vocals sound like Paul Weller (JAM), the songs are intricate and somewhat pop-punkish (but without very strong hooks), and the lyrics socially conscious. The overall effect doesn't excite like the best French bands, but provides inoffensive listening. (SS)
(Negative Records, c/o Aline Richard, A.P.M.C. New Wave, B.P.G. 75462 Paris, Cedex 10, FRANCE)

DISARM - "Domd" EP

Their second 7", this one contains 4 tracks that all rage. Blazing hardcore, no let-up stuff, with tight turns and lots of fire. Nothing new, but excitingly done. (TY)
(Varmeg 1, 417 32 Goteborg, SWEDEN)

DOCCOI--Cold Rain--EP

Was this DOC OI before? Hmm...anyway, nothing too oi here, mainly early punk sounds. Actually, 3 of the songs are on a vinyl 7", the 4th track being presssed on an accompanying flexi--oh, those Japanese. (TY)
(Animal House Records, JAPAN)

EXECUTE - "An Omen Of Fear" EP

Well, two of the songs here rock hard, though there's a lot more guitar doodling than previously. On the flip we get one moody tune and a short reprise, both laced with malice. Don't know. (TY)
(Selfish Records, JAPAN)

F.P.B. - "Live in Praha" cassette

46 minutes of fast, energetic punk from this Czech band. Good production brings out the power of their 15 originals and 4 covers (DAMNED, RESIDENTS, etc.). Neat. (WG)
($5 to Ukrutnost Tapes c/o Luk Haas, B.P. 45, 57320 Bouzonville, FRANCE)

FALCONS - flexi

A 4-song weirdo--they are more instrumental than not, a "Walk Don't Run" sound meets garage punk. A Ray Farrell kinda band. (TY)
(Planet Records, JAPAN)

FESTER BROTHERS - "Slime/Switchblade"

A simple beat supplied by a drum machine, raunchy guitar chords, bass, and echoey vocals are the ingredients. Reminds me of some early punk bands that later went overboard on the art side of things. But the punk/art combo is something I'd like to hear more of. (TY)
(Bulb Records, AUSTRALIA)

FINAL BLAST/RAPT - split EP

Two French bands of the HC variety. FINAL BLAST's tunes are in a melodic vein with a somewhat English mid-tempo thrash feel, while RAPT are definitely on the noisy, raw production side of short-song thrash. As raw and "beginner" as this side is, I liked it better than all the pop shit I heard today. (TY)
(Chaoe Productions, c/o Mussi Gianmario, Via Lodovico il Moro 179, 20142 Milano, ITALY)

GASTUNK - "To Fans" EP

One side is 33 and contains a popish thrash tune, the other side is 45 and has a grunger and thrasher, both hot. Also hot is the packaging, a multi-colored, flecked white vinyl EP packaged in a fishnet, plactic cover with "sex" written on it. Wild. (TY)
(No Label, JAPAN)

GENDO MISSILE - "I-Ya-Da!" EP

Oh God, another Japanese packaging flipout--comes in a mylar sleeve, the record itself is a picture disc that looks like a circus clown on PCP devised it, and there'a an extra flexi indluded. After this, the music itself is a letdown. (TY)
(NG Records, JAPAN)

GORE - "Hart Gore" LP

This European equivalent of GONE --an all-instrumental band-- claims to bridge the gap between hard rock and hard core. One such GO E is enough (too much) for me, though this one does include a lyric sheet for their all instrumental songs. Hmmm. (TY)
(Eksakt Records, Willem Z Straat 37, 5037 bc Tilburg, HOLLAND)

GUILT - "Storm Night" EP

Slow to mid-tempo punk is mutated by post-punk tendencies on this EP, which manages a gritty (and sometimes wanky) guitar sound abetted by sung vocals. Completely unnotable, stylistically or musically. (SS)
(Mack Records, Hirade 854-3 Kawabata, Nagonoshi, Nagano 380, JAPAN)

HARD-ONS - "The Girl in the Sweater/I Heard Her Call My Name"

Missed reviewing this a few months ago, so I wanna make up for lost time by saying that this band plays wonderful pop-punk in the tradition of the RAMONES or LURKERS. Get everything they've put out. (TY)
(Waterfront Records, P. O. Box 4517, Sydney, SA 2000, AUSTRALIA)

HIGHSPEED V - "Baby/Sally"

Ultra-fast R'n'B based rock'n'roll -- very cool and lots of fun. Better than most similar neo-'60's bands. (TY)
(Superstuff Records, SWEDEN)

INFERNO/EXECUTE - split mini LP

The material here is about 1-2 years old, but that shouldn't deter you from picking this disk up. From Japan comes EXECUTE, a mainstay of the HC scene there. Their tunes appeared on a 7" there, re-released here in all their powerful glory, with little or no metal damage. INFERNO, from GERMANY, have a bit more melody but at no loss of power -- and again, no metal overdose. Hot! (TY)
(Pusmort, P. O. Box 701, San Francisco, CA 94101)

KOHU 63 - "3 Vuotta Myohemmin" EP

The touch is lighter here than on past KOHU 63 releases. "Salattua Historiaa" has good speed, but none of the three songs here have memorable songwriting or a HC punch. Sounds like they're going through the motions. (SS)
(Poko Records, FINLAND)

LAST BOMB - "Retrofiring" EP

Garden variety Japanese thrash is presented here -- good tempos, passionate screamed vocals, riffy thrash guitar -- respectable in all categories, but lacking in that extra emotional punch. And then, perhaps it's a little *too* garden variety...(SS)
(Selfish Records, JAPAN)

LEATHER NUN - "Lust Games" LP

The NUN rock full out. They've always been a rock band and offended in a humorous way, but with this posing girl front cover, posing band back cover, big production, and some trite rock songs they've lost their appeal. Only one song I like. What happened? (RS)
(Wire Records, Box 3257, 10365 Stockholm, SWEDEN)

LOO'S HALLOWEEN - "It's All Right/Kill The Night"

An unusual record--not so much in the music (good pop punk), but in how the first song continues onto the flip, and then abruptly changes to the second. Interesting. (TY)
(RBF Records, JAPAN)

MOONIES - "Sure" LP

Sounds a lot like the FALL or CREEPERS, with a steady (monotonous) beat and post-punkish feel. (TY)
(Eksakt Records, Willem Z Straat 37, 5037 bc Tilburg, HOLLAND)

NAGAMI - "Final Days" EP

Up-tempo punk appears on this 4-track EP, which sustains a curious '78-79 sensibility -- but with the typically Japanese gruff vocals. "Mother Fucker" is the only memorable song here, with its farfisa/guitar backdrop and spunky songwriting. (SS)
(TCP Records, JAPAN)

NAKED LUNCH - "Little Too Late/Teenage Blues"

Rather like fellow Aussies LIME SPIDERS, this outfit opts for that rockin' power on the A-side, while the ballad on the flip is slower and more "soulful." Fragile hooks and a lack of real crunch put this one in the second rank. (SS)
(Waterfront Records, AUSTRALIA)

NO LIP - EP

This 3-song job is NO LIP after Roger Armstrong's departure. Somewhat different, this is hardcore but there's experimentation or complexity that both add and detract. Can't say I like the singing, which is too damn clean. (TY)
(TPC Records, JAPAN)

PARTY JOY - "Bootleg Officiale 1984-5" cassette

These guys call themselves a HC ska band and that's pretty accurate: upbeat jangly ska tunes with Oi choruses. Mostly energetic stuff here, lotsa fun. (WG)
($3 to Faggian Roberto, Via Comelico 11, 30179, Venezia, ITALY)

POGO - "Radical Game" EP

A three-song standard pop punk/thrash release. Nothing special, but as with most Japnese records, production and taste add. Decent. (TY)
(RBF records, JAPAN)

POISON - "Mystery Temptation" EP

A four-song thrasher with metalish solos. Lots of power but pretty generic -- you know, flying-V guitars and all. (TY)
(Extasy Records, 3-4-3 Mejiro, Toshima-Ku, Tokyo, JAPAN)

POJKFAN TRILSKAS - "Sa Nojd" EP

A four-song release in the pop-punk mold -- good pounding beat, lots of powerful clean guitar, and melodic songs and vocals. Sounds more like French punk. (TY)
(No address, SWEDEN)

POLITICAL ASYLUM - "Walls Have Ears" cassette

21 songs of melodic yet powerful punk, alternating between driving and lighter cuts, enhanced by anti-war lyrics. Contains studio and live material. (WG)
(Lethal Dose Tapes, Box 666/Fulmarks Bkshop, 37 Stokes Croft, Bristol BS2 3PY, ENGLAND)

PRIMITIVES - "Really Stupid" 12"

More of that irresistible British noise pop appears here on this second 12" by the PRIMITIVES. The title track has the same mid-tempo guitar power and good female vocals that made their debut so special, though the two songs on the flip are lighter and slower. (SS)
(Dist. by Rough Trade)

PSYLONS - "Mockery of Decline/Clearer Sky"

Medium-fast paced neo-psych. High production, moody atmosphere, strong drums, and jangly guitars. Decent but a tad slick. (TY)
(E-Type Records, AUSTRALIA)

PURE HATE - "We've Got the Right to Remain Silent..." EP

A very intense and rowdy thrash release. Seven songs in all, blazing and tight with manic vocals. A cut above, and an excellent debut. (TY)
(Paul Tervoort, Jan Luykenstraat 93, 2026 AE Haarlem, HOLLAND)

QUOD MASSACRE - "Fait Accomply 83-86" cassette

This band has a basic thrash sound with a good bit of melody, but the heartfelt lyrics and good production sets this tape apart. Comes with booklet (with translated lyrics). (WG)
($5 to No Profit Tapes, c/o G. Obradovic, Strahinjica Bana 43, 11000 Beograd, YUGOSLAVIA)

R.I.F. - "Something Happened Today" EP

R.I.F. specialize in powerchord punk with sung melodies, in the accessible Swedish style. The five tracks here don't connect in the same way as the ASTA KASK or TREDJE KONET, but the record is well-crafted and defintely hummable. Very good. (SS)
(Lars Eliasson, Sorbo, 770 20, Soderbarke, SWEDEN)

SACKGASSE - "Alles Klas?" EP

Two thrash tunes (just very fast punk, really) and two punkers, all enjoyable. Good change of pace from metal/HC. (TY)
(Kai Schilling, Uhlandstr1, 41Duisburg 46, W. GERMANY)

SCIENTISTS - "Heading for a Trauma" LP

A compendium of this Aussie band's material between '82-84. Their slower tunes appeal to me the most, down and dirty a la STOOGES with lots of guitar noise. Those tunes that approach blues a la NICK CAVE leave me fairly cold, but they are a minority on this release. (TY)
(Au Go Go Records, GPO Box 542d, Melbourne 3001, AUSTRALIA)

SCOUNDRELS - "Don't Cry for the Moon" LP

A chorused guitar sound and sung vocals provide the musical interest on this set of poppish punk songs, with the melody following the guitarwork in most cases. SCOUNDRELS succeed best when their songwriting wins over, but there is an inconsistency in that regard here. Good lyrics. (SS)
(Weenhoutseweg 195, 4884 MC Zundert, HOLLAND)

SCREAMING BLUE MESSIAHS - "The Peel Sessions" EP

Finally, a MESSIAHS record which isn't on a major label, which means I'll finally add this trio's powerful rock'n'roll blues to my collection. Psychedelic guitar, singalong lyrics, and a raging rhythm section in four of their old hits. (RS)
(Strange Fruit, P. O Box 145, Woking, Surrey, GU22 8P2 ENGLAND)

SHINDIGGERS - "Crash Your Party" LP

This Aussie ensemble concentrates on catchy songs, all done in a variant of the Mersey style with a slight rockabilly edge. There's a lot of bouncy poppish fun on this album, though a harder guitar edge would have made it perfect. Pretty good. (SS)
(Waterfront Records c/o Shindiggers, P. O. Box 28, Oakleigh South, Vic. 3167, AUSTRALIA)

SLAUGHTERMEN - "God's Not Dead/Jesus Saves White Trash"

A one-joke band, at least on this 45. Side one rocks for you holy rollers, while the B is a contrified goof. (TY)
(Au Go Go Records, GPO Box 542d, Melbourne 3001 Victoria, AUSTRALIA)

SNAPPING BOGSEATS - "Feed the People" cassette

Reminds me a bit of the INSTIGATORS, with a fast and powerful yet melodic sound with good lyrics. Only four songs but darn good. (WG)
(£1 + postage to 53 Delamere Rd., Nantwich, Cheshire, CW5 7DF, ENGLAND)

STAR CLUB - "Aggressive Teens/Bodies"

Not aggressive at all, the A-side is a weak pop punk tone with too much pop. The flip is a PISTOLS cover, well done, but out in a different version on a pervious 7". (TY)
(Powderworks Records, JAPAN)

UNTAMED - "Cause/Happyland" flexi

This flexi comes with 10 Years On #7, and contains a pair of '78-style pop-punk tunes. Nothing special, though, as they're fairly lacking in excitement. Oh, well -- it's free with the zine, though. (TY)
(Graeme Price, 26 Main Rd., Trimdon Village, Co. Durham, TS29 6QD, ENGLAND)

VARIOUS ARTISTS - "Buka I Urlik" cassette

Three bands here: NECROPHILIA, playing fast buzzing thrash; HERPES DISTRESS, with a straight-forward ferocious approach; and SOLUKSKI FRONT, who show more control, but still rock. Keep up the good work. (WG)
($5 to No Profit Tapes, c/o G. Obradovic, Strahinjica Bana 43, 11000 Beograd, YUGOSLAVIA)

VARIOUS ARTISTS - "La Planete De Tous..." cassette

A 60-minute compilation consisting of nine UK and French political punk bands, like ANATHEMA, FINAL BLAST, and PIN PRICK. Excellent sound quality, and includes a band information booklet. Nice job! (RG)
(Acts of Defiance, BP No. 90, 93270 Sevran, FRANCE)

VARIOUS ARTISTS - "Nouzui Omnibus Vol. 1" EP

This solid 4-track EP contains upbeat HC with a uniformly slicing guitar attack from the likes of GAGIZE, WEEDY EGGS (more pop-punkish), SWORD, and REZIST (excellent ripping thrash). Good record. (SS)
(Nouzui Records, Kotobuki 50. 2-2, 4-14-19 Joto, Kofu-City, Yamanashi, JAPAN)

VALTIOKOLHOOSI - "Olof Palme" EP

This EP contains very basic, simple powerchord thrash, the vocals uninventively mimicking the guitar progressions for the most part. The instrumental sound is biting, but the record itself is rather generic. (SS)
(Ann and Archie Records, FINLAND)

VARIOUS ARTISTS - "Thanks for Writing Back" cassette

Here's yet another cool int'l comp with vicious, urgent stuff from LARM, MASS APPEAL, PESADELO, and mroe. Sound quality gets crunchy at times, but overall, this blasts. (WG)
($3 to Pete, 81 Hight St, Priestwood, Great Missenden, Bucks, HP16 9EF, ENGLAND)

VARIOUS ARTISTS - "Sutura Eterna" LP

This compilation is put out by Senzapatria, who's political magazine is included with this disc. Bands featured are MYDGARD, LINK LARM, DISPERAZIONE, and ANTISBARCO, who present different brands of hardcore. As with many of the Italian bands, their tastes run eclectic, and within any given song you'll hear lots of changes and styles. Stiv art graces the cover. (TY)
(Via C. Battista 39, 23100 Sondrio, ITALY)

VARIOUS ARTISTS - "Thrash Til' Death" LP

First, the music of GAUZE, OUTO LIPCREAM and SYSTEMATIC DEATH comprise some of Japan's best HC, a variety of approaches, all gripping. Now the cover--one of the best all time graphic jobs, both in lay out and content. Impressive. (TY)
(Selfish REcords, JAPAN)

VARIOUS ARTISTS - "Vaterchen Frost" LP

There are some cool experimental tracks here, mostly by English groups like YEAH YEAH YEAH, FLESH PUPPETS, and the BUMBITES. Also, a couple of good German punk tracks by RANOLA and HUNGRY FOR WHAT, plus plenty more -- even a cut by APPLIANCES-SFB from Wisconsin. (Dog)
(Mekka, c/o Martin Hoffman, no address)

VARUKERS - "One Struggle, One Fight" LP

An aggressive guitar sound that strays away from the metal leads and relies on fast-paced metal riffs. The vocals are gravelly, and the music is powerful but repetitious at the same time, yet the band's message sticks with a hard political stance. (MS)
(Liberate Records, 30 Boswell Grove, Woodloes Estate, Warwick, ENGLAND)

VIRGIN ROCKS - "Shut Up!" EP

Wouldn't normally review shit like this (you got it--HANIO ROCKS BS), except that this is what became of the once-awesome COMES. Incredible. (TY)
(Dear Records, JAPAN)

VULTEES - "Heaven/Breaks My Heart"

A prime example of hard-driving, snot-nosed, heavy-on-the-melody Australian garage bands. Truly a great debut--starting from the FLAMIN' GROOVIES sing-a-long style to the tough-edged guitar sound. This group needs an album, now. (Dog)
(Waterfront Records, AUSTRALIA)

WEEDS - "China Doll/Crazy Face"

Folky-rocky with a decent beat, but a bit lacking in energy on the A-side. Nothing special, from New Zealand. (TY)
(In Tape, ENGLAND)

ZETTLERS - "Skinnie Minnie/Beautiful Delilah"

Two uneventful covers of '50's tunes. For a good update of the B-side, check out the KINKS' cover of this CHUCK BERRY obscurity on their debut You Really Got Me LP. (TY)
(Garageland Records, SWEDEN)

W.D.M. - "Tommorrow's Gone" EP

Their second release contains a slow droner, 2 PISTOLS type tunes, and 2 thrashers. All are well done, lots of guitar power as well as atmosphere. Good. (TY)
(J. Ehrstrom/Kaistiinankatu 29, SF 68600, Pietarsaari, FINLAND)

WARRIORS - "Wild Cherry" 12"

Female vocals over rocking pop punk. Like BLONDIE at their early best. The cover is a total RAMONES rip-off. Best title: "I Wanna Be Yourself."
(Sex Records, 4-5-1 Sendagaya, Shibuya-Ku, Tokyo, JAPAN)

ZERO POINT - "The Murmur" EP

This Danish outfit plays rock in a darker, dischordant vein which tries to maintain power through atmosphere. "Who Is the Man..." almost pulls it off, but the overall effect of this EP is nondescript -- as if the band were purposely trying to distance you from the music. (SS)
(Henrik Lunk, Tordenskjoldsgade 21 5, 8200 Aarhus N, DENMARK)

ZOSKIA - "Rape" 12"

Atmospheric post-punk with novel studio effects and original song structures. None of the music stands out in the way that top-notch SPK or EINSTURZENDE NEUBAUTEN does, but it's okay for its genre. (SS)
(All the Madmen, 96 Brougham Rd., London E8 4PB, ENGLAND)

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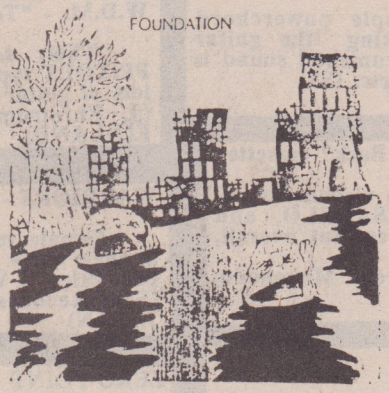

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SCENE REPORT

SLIMEY VALLEY NEWS...Scott Rad of SCARED STRAIGHT signed at 18 by Chicago White Sox ... He throws a ball at 90 mph. Scott is in Mystic's 619 studios doing vocals for SXS new LP " YOU DRINK YOU DRIVE YOU DIE" ....NARDCORE NEWS... ILL REPUTE is back together & going into 619 studio completing "POSITIVE CHARGE" LP ...Tony of IR is co-producing "NARDCORE II" ..... AGRESSION is setting up WINTER 86 TOUR ...for booking contact BIG BOB CLARK at P.O. 7388 Oxnard Ca. 93030. Look for new AGRESSION poster from MYSTIC...SILLICONE VALLEY NEWS... Adam Bomb FACTION is producing in SAN JOSE a comp. for MYSTIC'S new series "SOUND OF USA CITIES" # 4 ...L.A. VALLEY NEWS... Tiny Tim & Bob Oedy of the GRIM are co-producing a comp. of Valley groups for "SOUND OF USA CITIES" #5... GRIM are currently in the studio with "Phil`co" cutting their new LP "MANNEQUIN FACTORY" ... 619 NEWS ..."Phil`co" is in the studio completing "COVERS II" where more of our bands mutilate more of your favourite songs... and editing the MENTORS LP ..."BOGART MY JOINT" definately the "WURST OF THE MENTORS" ..... VINYL NEWS... MYSTIC introduces VALU -PAK... an LP with a FREE 7" EP inside...

Photo: Murray
SCARED STRAIGHT

AGRESSION
Photo: Scott Cannon

DR. KNOW... "PLUG IN JESUS" with free "BURN" super seven ep inside ILL REPUTE... "WHAT HAPPENS NEXT" with unreleased super seven ep inside
PTL KLUB..."13 COMMANDMENTS" with new super seven ep inside

Any bands wanting to be on MYSTIC contact Janie Osborne.... Janie is assisting Phil with #3 40 band comp "WE GOT PARTY"..
That`s all for now
COSGROVE

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